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February, 1905.

Mid-Season Fashion Number.

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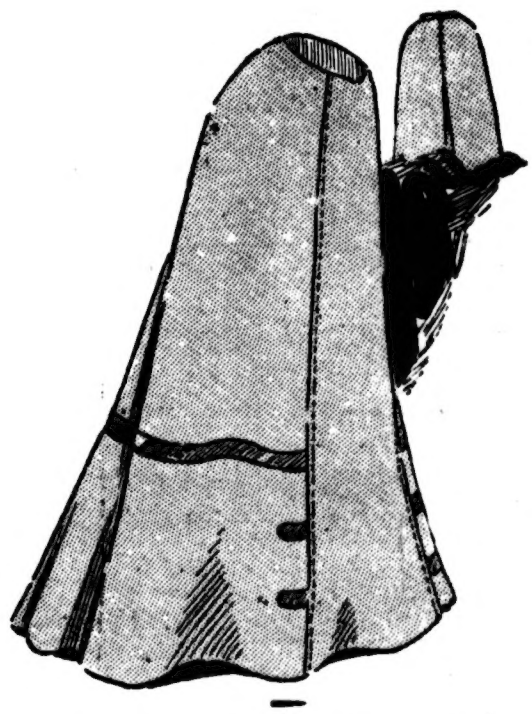

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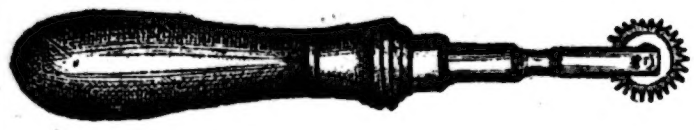

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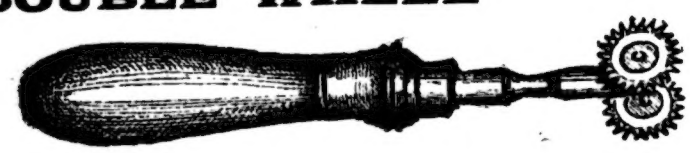

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COUNTESS OF SUFFOLK.

The marriage of Miss Daisy Leiter, Lady Curzon's sister, to the Earl of Suffolk and Berkshire, took place early in January. Lady Suffolk, who has spent much time at Simla with her sister, is very popular in Society, and her charm and vivacity have made her many friends. Lord Suffolk, the 19th of his name, was A.D.C. on Lord Curzon's staff, is under thirty, and very keen on amateur theatricals. His home, Charlton Park, near Malmesbury, is a fine old place, with a splendid picture gallery of Old Masters.

Notes for the Month.

IT behoves everybody to choose their clothing wisely just now. As a rule people trouble little about dress in February, but if they do not keep their eyes open now they are likely to make dire mistakes in March and April. This is a month of transition, joining winter and spring, and the tendencies of the next few months are very marked for those who take the trouble to read them.

This February number of ours has been specially designed to help a good choice and to amend a bad one. Considerable prominence is given to *renovation*, because many a pretty garment has been picked up, virtually "for nothing," in the January sales, which needs only a little manipulation to make it perfectly wearable in the spring. The abrupt change in the shape of sleeves has forced our large drapers to part with beautiful coats and blouses at under cost price, because the fullness of the sleeves is now in the wrong place, it having suddenly migrated from the wrist or elbow to the shoulder. A transformation can be effected with a puff sleeve, which has a long cuff or lower sleeve, by simply removing the puff and putting at the shoulder the width intended for the elbow—or below it.

Our four Free Patterns this month are all capital models for the early spring. The skirt is a smart one, with the shaped flounce required just now for the due "flow" demanded in that type of skirt which fits the hips (*all* skirts are not full at the top, but all must be full and flowing at the feet). The coat is a pretty model to accompany the skirt. It has the new straight sleeve—almost straight in effect when mounted from shoulder to waist. The theatre blouse pattern is a charming one, with the new pleated puff sleeve. It is simple in design, but is remarkably good style, and is very becoming. The fourth Free Pattern is that of a sleeping suit for a child.

The four dressmaking lessons deal with the latest version of the triple skirt, with a tailor bodice, a pretty smock for a little boy, and the new *gigot* sleeve. Everybody ought to have this sleeve pattern, which will be a feature of the styles in the late spring. This sleeve is illustrated on page 8, where various others of the coming sleeves are also illustrated. New evening sleeves (which have not altered so radically) are shown on page 16.

The short French coats which will be the chief thing for the late spring will be found on page 13. No. 4954 shows the fluted back basque, which will be such a feature. Some pretty wrap coats and new dress bodices are illustrated on pages 24 and 25, where is shown also a shawl cape, a shape which will be to the fore in the spring, for day and evening wear. The cape will gradually replace the loose coat for evening wear, and the smartest dressmakers are already making many more cloaks than coats for evening purposes. But the change will not be generally observed in England for the next few months. English ladies (like their men folks) like to digest a change before they generally adopt it.

Next month (March Number) will be our Preliminary Spring Fashion Number, where the new coats, sleeves, and skirts will take a prominent place. A little French coat will form the subject of one of our four Free Patterns. Next month a splendid set of patterns will be given free. Besides this French coat there will be an elegant cycling skirt—a really beautiful pattern which is most comfortable (for walking and cycling), hangs really elegantly when the wearer is on foot or mounted on the machine, and which is economical and easy to make. Another of the Free Patterns will be a pretty shirt blouse, with the new shirt sleeve, and the fourth pattern will be that of an up-to-date coat for a little girl. The dressmaking lessons will deal with novel and useful designs.

The new shirts will be illustrated, and the new full or flowing skirts. Skirts are to be very full indeed, but, fortunately for those who really cannot wear them, fitted skirts cut with much flow are admissable, especially for the heavier spring materials like tweed or cloth. A beautiful skirt of the fitted type, with "flow," is the eleven-gore skirt (it is illustrated at No. 5007, page 36). The lapped seams and the lining give it added firmness, and the stitched hem is a characteristic finish, stiffened, and helping to make the lower part of the skirt flow out well. Every dressmaker ought to have a pattern of this skirt. It is an admirable alternation to the very full-pleated skirts like No. 4971 or No. 5010. The triple skirt is also a possible alternation to the full-pleated skirt, which is so absolutely disfiguring to some figures. A diagram and full directions how to make a pretty version of the triple skirt is given on page 14.

Tea-gowns are principally in the princess shape (see page 18), and the Empire dress is having a rest after a long continuance of popularity. The full effect so prevalent for skirts is smartly obtained in the artistic gown No. 4968. Some very graceful tea-gowns will be illustrated next month, also new models of pretty but useful underwear and outfitting.

For the country grey homespuns are still made with a plain short skirt, and a Norfolk coat with collar of grey leather, but otherwise the boom of the Norfolk coat is ended for the present. A good country or morning town costume is of heather mixture tweed with a fairly short skirt and a tight-fitting three-quarter coat with a velvet collar. Motoring suits have cloth skirts and a leather blouse to match; a long leather coat lined with blanketing and a very neat toque of leather are necessary accessories. The wrap No. 5002, in thick reversible cloth, could replace the leather coat.

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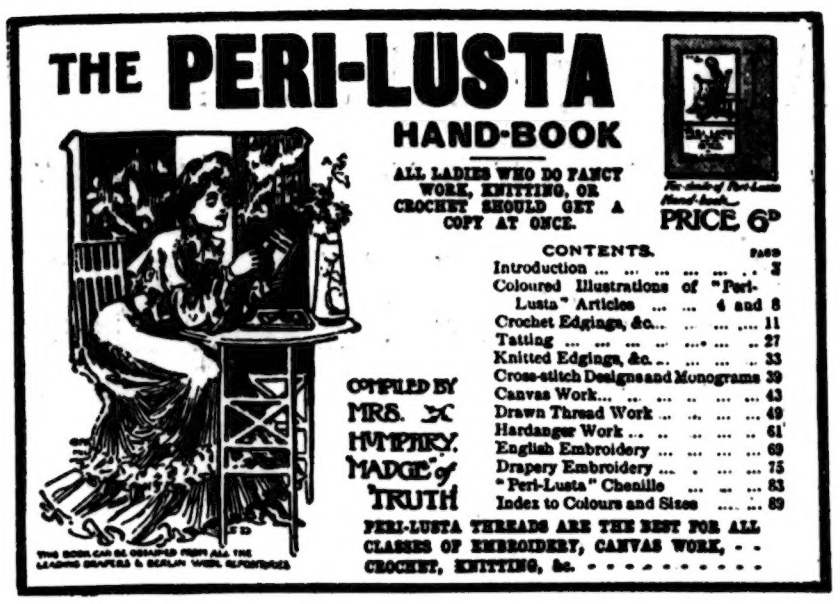
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POST-CARD ALBUMS, new Japanese bindings, dark green leaves, to hold 500 cards, 3s. post free. Marvels of artistic design and quality. Over 2,000 ordered on approval, and not one returned. Send post-card.—George

Six yards pretty CROCHET EDGING, 1s, 6d. EDGING PATTERNS, thirty, 7d. CAKE DOYLEYS 10d. each. CROCHET WOOL PETTICOATS 5s. 9d.—P., 50, St. Hugh's, Anerley, S.E.

CORRESPONDENCE LESSONS by certificated mistress; terms moderate.—Teacher, Klondyke, Kineton, Warwick.

LEATHERWORK.—Pretty Plaques, green or crimson plush, convolvuli, ivy, and daisies, 2s. 3d. per pair; larger Plaques, flowers or fruit, 2s. 3d. each. Post free.—Miss Parkinson, 129, Marlow Road, Anerley, S.E.

DRESSMAKING; renovating ladies' blouses.—Miss Davies, 34, Linhope Street, Dorset Square, N.W.

Box SILK CUTTINGS, various sizes. 1s. 6d.—Emulée Moutandora, 1, Devonshire Road, N.

Special trained DRESSMAKER undertakes DAILY or WEEKLY ENGAGEMENTS. Recommended by Madame Löfvall, School of Millinery, Dressmaking, Newcastle-on-Tyne.

Stylish DRESSMAKER; skilful remodeller: experienced; moderate charges.—"Madam," 57, Dulwich Road, S.E.

Comfortable BOARD RESIDENCE, moderate terms.—F., 98, Finsbury Park Road, London, N. M3473

Invalid executes handsome CROCHET, suitable blinds, tablecloths, corners, doyleys, &c. Samples, approval. M3474

Book containing 100 collected RECIPES and 100 household hints, 7d. post free. M3479

Delicious COCOANUT ICE, 10d. lb; 3lb post free. Sample 3d. free. M3480

PIANOFORTE MUSIC (copyright), good condition, rolls of four pieces, 1s. post free. M3481

SEWING; RENOVATIONS; at ladies' houses.—Miss Davies, 34, Linhope Street, Marylebone, N.W.

DEFECTIVE EDUCATION REMEDIED; terms moderate; excellent references; certificated teacher.—Klondyke, Kineton, Warwick.

Eminent fashion artist wants PUPIL. Press introductions; premium; write for interview.—Miss R., 21, Endymion Road, Brixton Hill.

DRESSMAKER DAILY; blouses, dresses, mantles, renovations.—Bates, 31, Colchester Street, South Belgravia, S.W.

ORIENTAL CROCHET; edgings, insertions, chemise tops, knicker sets, doyleys, collarettes; cream and black; price cheaper than machine; beautiful patterns; approval.—Altabel, Hadlow Place, Norwood.

For sale, three POST CARD ALBUMS, 2s., 2s., and 1s. 6d.; cost double.—Apply B. W., Laburnum House, Middlestone, Bishop Auckland, Durham.

FOREIGN STAMPS, 500, 4d; 1,000, 7d.—E. Burkitt, Vauxhall Terrace, Skirbeck, Boston.

Dark-red BLOUSE; also cream, trimmed silk; never worn; bargain; 5s. 6d. each. M3486

Exchange POSTCARDS, foreign and Colonial.—Vercoe Cildraham, Mile End Road, Norwich, England.

DOLL'S HOSPITAL.—All kinds of repairing: heads, arms, legs, wigs, or anything; goods by post receive every attention.—16, Dawes Road, Walham Green, London, S.W.

Compound Automatic KNITTING MACHINE; stockings and garments; all accessories and instructions; cost £12, accept £5 15s.; nearly new; poor health cause of selling.

DRESSMAKER, good fitter, clever in renovating; ladies' house or home.—Miss Ganey, 98, Finsbury Park Road, N.

STAMPS.—Lady with number of duplicates, Foreign and Colonial, wishes to exchange. M3485

Black and gold NET BLOUSE, lined, trimmed lace, cords; new; medium, 5s. 6d.; others. M3483

Lady with good taste, excellent eye for colour, is prepared to give advice to ladies concerning dress renovations. Applicants must give details of complexion, colour of hair and eyes, with enclosed fee of 2s. 6d. and stamped and addressed envelope; interviews by appointment.—Madame Recherché, 16, Loraine Mansions, Holloway.

Mdlle. Jeanne, 77, Claverton Street, London; clever milliner; renovator; home; ladies' houses.

Madame Jeanne, 77, Claverton Street, London; experienced DRESSMAKER; renovations; ladies' materials; moderate.

Cornflower-blue RUSSIAN COSTUME, detachable front; good condition; 23½, 36, 43; 10s., or exchange for black material. M3484

DRESSMAKING at home or at ladies' houses; renovations, millinery, and plain needlework.—Madame Canale, 13, Great St. Andrew Street, Shaftesbury Avenue, W.

Red JERSEY BOLERO, cost 10s. 6d., accept 4s.: small OPERA GLASSES, 3s., approval. M3488

Lady visits clients' houses, FACE MASSAGE; special scalp treatment; superfluous hair removed; manicure; moderate terms. M3489

DEFECTIVE EDUCATION REMEDIED by strictly private correspondence; all subjects; terms moderate; certificated teacher.—Mrs. Timms, Gaydon Fields, Warwick.

BLOUSES, any design, to measure, 4s. 6d.; patterns free.—Ellis, 26, Foxbourne Road, Balham.

DRESSMAKER, daily; blouses, dresses, mantles, renovations.—Bates, 31, Colchester Street, South Belgravia, S.W.

Superior DRESS STAND for sale; perfect condition; bust 36, waist 24; price 9s. 6d.—Dressmaker, 67, Binfield Road, Clapham.

Wanted, lady's real SEALSKIN COAT; semi-fitting preferred; tall; 29, 40, 50; medium figure; must be in excellent condition and price low; approval. M3482

No. 4944 No. 4945 No. 4946

BRIDAL GOWN AND DRESSES FOR AN EARLY SPRING WEDDING

For Description see Pages 34 *to* 40

Price of Paper Patterns, Bridal Skirt, 2*s.* 0½*d.; Skirts,* 1*s.* 0½*d.; Foundation Skirts or Bodices, each* 6½*d., post free, of* MADAME MYRA, 10 *and* 11, *Fetter Lane, E.C.*

News from Fashion Centres.

A MARKED change has taken place in sleeves. The width has travelled from below the elbow to the shoulder, and the leg-of-mutton sleeve reigns supreme. For the present the shoulder is still worn rather long, but the advent of the big pleated sleeve is sure to raise it by degrees. Even children's frocks and coats have the sleeve pleated into the shoulder. The abrupt change has occasioned some trouble amongst those who wish to be up-to-date, and it has occasioned great loss at the January sales, as all garments with the older types of sleeves (up-to-date in the early winter) had to be cleared at far less than cost price. Till the late spring, however, many people will cling to the small sleeve top, as the British public for a time turns its face against an innovation, only, however to adopt it *en masse*, in which respect it differs from the French and Viennese.

Plaids will be much worn in Paris this spring, especially as blouses and as petticoats. The real Scotch tartan is eschewed by Parisiennes, who make their own designs of more quiet and harmonious tints than those of the real Highland tartans. Plaids do not as a rule "take on" in England, but the dainty "plaided" tweeds are sure to succeed. The best of these are of British manufacture, and they are chiefly in delicate grey and fawn tints faintly plaided with broad darker stripes—most effective and dressy, and yet well-wearing materials.

Coats will be very short this spring, rather fanciful, with fluted basques. Many will have open fronts with smart revers and added waistcoat fronts. The so-called "French" coat is entirely of this type. It is a style which suits well the developed but graceful French figure, and requires a full skirt beneath it to look at its best.

Unfortunately, styles promise to be decidedly "floppy" this spring and summer. Happily English women of taste know how to keep the happy mean, and to adapt or soften off anything *outré* in the new styles.

But to return to the all-important subject of sleeves. Some of the leading types of day-dress and coat sleeves are illustrated on this page. The chief sleeve—the *gigot*—shown at No. 4952, is dealt with at length on page 15, but the group of new sleeves (Nos. 4947 to 4951) are almost as worthy of attention. They are types which will figure largely in the spring bodices and coats.

No. 4947 shows a prettily-draped sleeve of the *gigot* type, smartly draped so as to stand out in the style now required, but to be less stiff. It is a capital sleeve for dress bodices and blouses. So is No. 4951, which is a moderate *gigot*. A pair of such sleeves can be cut out of a yard or 1¼ yards of double-width material. No. 4948 is a renovation of an old-fashioned sleeve for a coat or blouse, the elbow puff sloped off, and new material employed to form the triple epaulet, the top one pleated into the shoulder.

Nos. 4949 and 4950 are coat sleeves, for fanciful spring and summer wraps of silk or canvas. They are full, but show the *straightness* now considered desirable in sleeves of this type. Both are pleated into the shoulder and into the large cuff, mounted on a smaller lining, which is roomy enough, however, to take the large bodice sleeve. No. 4949 is a good model for a silk evening wrap. Such sleeves cut into 1¾ yards of double-width material if made entirely in one piece.

The smartest evening wraps are being made of gathered chiffon and bands of rich fur, and they are mostly in cape form, cut so that the sloping shoulder of last year is carefully avoided. More and more is the slope disappearing, and the "early Victorian" shoulder is becoming as square as possible—instead of drooping, everything must stand out well—hence the fluted basque, the voluminous flounces, the fluted shoulder of the newer sleeves, the short coat. To counteract the widening effect waists are closely encircled in tight, broad belts, pointed deeply in front to produce a yet more restrained appearance.

The added waistcoat front is also a marked feature—few of the smarter coats (for promenade or visiting gowns) being without it. A very smart effect is obtained by a tight fitting waistcoat, on which the coat closes at bust only, open at the neck and sloping away beneath the arm, fastening to the edge of the fluted back basque. Such a coat has a narrow revers collar or no collar at all. The collarless coat is almost as frequent this season as it was in the declining days of the sacque coat.

Not that the sacque coat has entirely departed. It is the chief style for rain and travelling coats. In a much pleated form it is a pretty evening wrap, with a voluminously pleated sleeve.

The fashions of the day promise to be distinctly trying to all figures but the very tall and slender. A very decided length of leg is required to do justice both to the new skirts and the new coats.

No. 4947 No. 4948 No. 4949

No. 4950 No. 4951

The New Coat and Bodice Sleeves.

For Descriptions see this Page.

Price of Paper Patterns, each 3½d., post free, of Madame Myra, 10 *and* 11, *Fetter Lane, E.C.*

No. 4952.—The "Gigot" Sleeve.

For Description see Page 15.

Price of Paper Pattern, 3½d., post free, of Madame Myra, 10 *and* 11, *Fetter Lane, E.C.*

Happily there is an alternative to the full cumbersome skirt in the neatly-cut tailor model, cut very flowing below the knee, that part well lined and interlined so as to stand out well. Such skirts can be cut in five gores, but they are better in seven or more.

"The blouse pattern has turned out a great success, and Mrs. F. has managed to make herself an extremely pretty and well-fitting blouse from it."

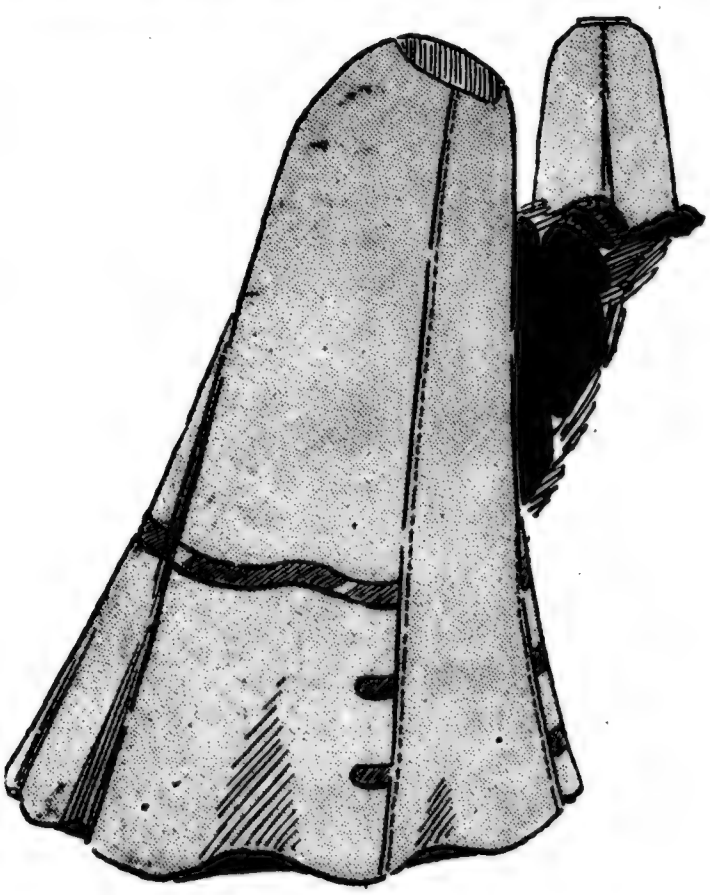
Descriptions of the Free Patterns.

FLOUNCED TAILOR SKIRT.

THIS smart model is suitable for any of the double-width spring materials. The pattern is in three pieces—half the tablier, one side (cut with pleated back), half the shaped flounce. The diagram shows the pattern pieces laid on 4½ yards of 48-inch material, which is opened out and doubled beneath the side and front part of the flounce, so that each is cut in duplicate. Above, the single material is folded over (selvedges meeting), the front centre of front laid on the fold, so that it is cut in a single piece. The pattern cuts to some waste, as it would spoil the effect to add corners to the side, and the material would not take it in half a width. But the waste material would do a substantial part of the coat or bodice to match. The inverted box-pleat is notched and wheel-marked at the back of the side pattern. The flounce pattern being too wide for the folded material, it is joined on the straight at *a b*.

Sew and press the seams *a b*. Tack the flounce to the sides, tack the completed sides to the tablier, leaving the opening in the left tablier seam, tack the bias back seam. Try on. Stitch and press the tablier and back seams from top and flounce. Line this part with moirette, cut on the skirt pattern, but seamed apart. Seam and hem the flounce. Cut and make apart a similar flounce of moirette, then seam the two flounces together into the skirt, the double and single notches coinciding. The skirt can be trimmed with braid or velvet ribbon, or can be simply stitched for decoration.

The back pleat can be stitched down partly or left free. The top is bound, and closes on the left with two bent hooks and eyes. Fell the lining over the opening turnings, and close with glove stud skirt tapes. The pocket can be inserted in this seam.



A FLOUNCED TAILOR SKIRT.

For Description see this Page.

THE CUT-OUT PAPER PATTERN OF THIS SKIRT IS PRESENTED FREE WITH THIS NUMBER.

A NEW TAILOR COAT.

This is an admirable coat to accompany the skirt just described for early spring wear. It has one type of the new sleeves (larger at the top and more restricted as to the elbow and lower part).

The pattern is in seven pieces—half the added basque, half the back, one front, one long front centre, half the collar, the upper and under of one sleeve. The diagram shows the pattern pieces laid on 2¼ yards of 48-inch material, which is folded (selvedges meeting), the back centres of collar, basque, and back patterns laid on the fold so that each is cut in one piece, the other pieces being cut in duplicate. Facings for fronts and collar (cut on front and collar patterns) can be obtained from the skirt waste (see skirt pattern just described). The only lapped seam is that joining front and front centre. This lap (but not its turnings) is allowed for in the pattern, as the single notches show.

Tack together back and fronts. Tack to them the basque. Then tack in place the lapped seams joining front centres to fronts and basque. Try on. Stitch and press the seams. Face front centres with the material, interlined with tailor canvas. A belt of the material, or the braid used to trim, or of leather, covers the basque seam, its ends passing under the lapped seams. Close with buttons and buttonholes.

Cut a lining on the coat pattern, seam and press it. Tack it in place and slipstitch the edges to the turned coat edges and front facings. Interline, face and braid the collar, the facing being seamed to the front facing just where the collar turns over. Seam the collar to the neck and fell the facing over the seam.

Seam the sleeves. Trim and line (lining made apart and put in place like the coat). Sew the sleeve and its lining into the armhole, and fell the coat lining over the seam.

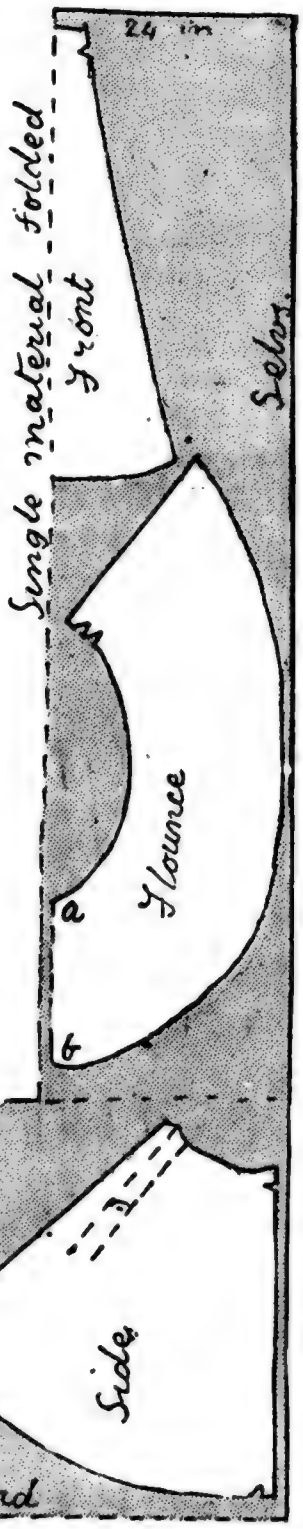


DIAGRAM OF FREE SKIRT PATTERN.

A DAINTY THEATRE BLOUSE.

Unlined but for the yoke, this blouse should be worn over a fitted under-slip of silk or mercerised lining.

The pattern is in six pieces: three for material—half the front, one back, one sleeve; three for lining only—one sleeve, half the front yoke, one back yoke.

The diagram shows the pattern pieces laid on 3 yards of 46-48 inch silk muslin, which is opened out and doubled beneath the sleeve pattern, so that it is cut in duplicate. Above, the single material is folded over (selvedges meeting), the front centre of front pattern being laid along the fold so that it is cut in one piece, the back being cut in duplicate. The blouse hooks down the back.

Seam together front and backs, and press the seams. Seam together the front and backs of yoke (cut in very thin lining or silk). Gather the top of the blouse to shape of yoke, and secure each row of gauging to the yoke. Tack lace insertion at the top. Cut away the gauged material beneath it.

A NEW COAT.

For Description see this Page.

THE CUT-OUT PAPER PATTERN OF THIS COAT IS PRESENTED FREE WITH THIS NUMBER.

November 29, 1901.—"I have been a subscriber to your journal for many years and always find it most useful to me in my business."—E. Stenning.

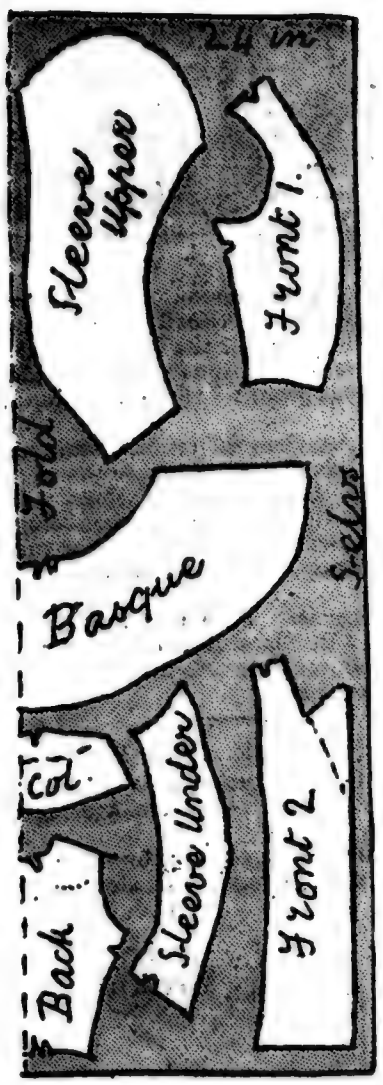


Diagram of Free Coat Pattern.

The lace can be shaped to the wheelmarks on the upper part of the yoke pattern. Bind the top of bodice and stitch down the lace upon the narrow binding. Hem the backs and hem the lower edge. The backs close with small silk-covered hooks and with worked holes as to the gauged part, and worked loops as to the free backs.

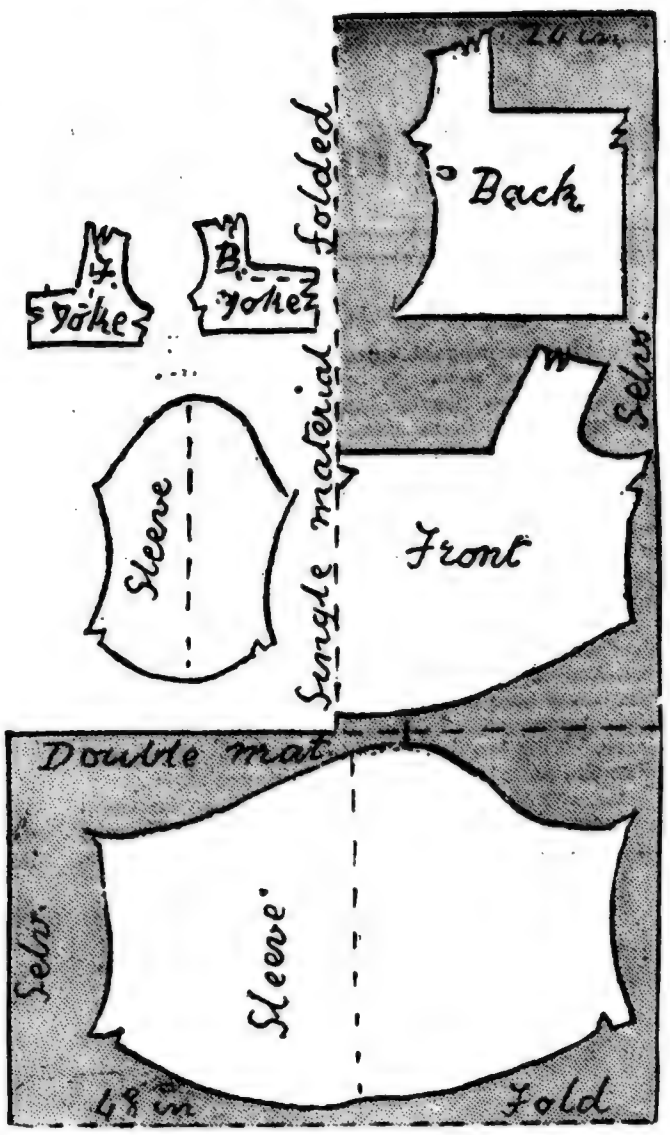


Diagram of Free Blouse Pattern.

Seam the sleeve. Gather or pleat it in a big puff on the seamed lining. Hem the lower edge with a band of sarsenet, and sew on it a frill of lace.

CHILD'S SLEEPING SUIT.

For boy or girl eight years of age. The pattern is in six pieces—half the combination (cut with back flap), half the added back, one sleeve, one cuff, half the flap band, half the collar. Lay the pattern pieces on 3 yards of 31-inch Viyella, which is doubled between the dotted lines so that combination sleeve and cuffs are each cut in duplicate. A space is marked out on the single material for the lacking half of the one-piece back and the duplicate of the collar. A space is marked out for the lacking half of the one-piece flap band, which is not cut in duplicate. The under breadth of this can be used for a belt if a belt is preferred. There is plenty of waste for the added straps to hem flap, slits, fronts, &c. (the strap on the right front takes the form of an added box-pleat, which can be embroidered or merely stitched). A space is marked out also for the 10-inch leg band, which is doubled, and which holds the gathers of the full legs.

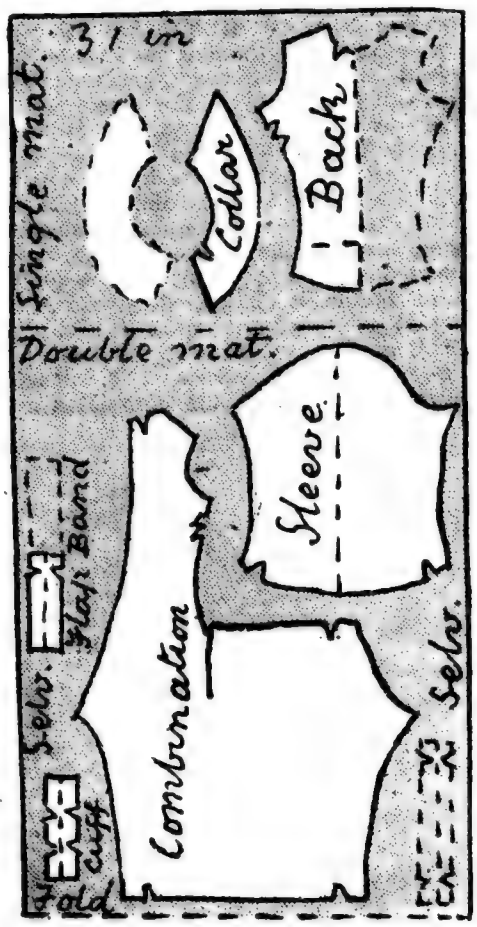


Diagram of Sleeping Suit Pattern.

The combination closes with buttons and buttonholes from the collar to the fork. Below, the fronts are seamed and the back flaps are seamed together. Neat run-and-fell seams should be made. Seam together fronts and added back, strap the side openings and gather the flap into the doubled flap band. Gather the legs into the seamed and doubled leg bands. The flap closes with buttonholes on the back, which holds the buttons, supported on the wrong side by a stitched strap of Viyella or tape. Put on the box-pleat, strap the left front, and put on the fastenings. Hem the two pieces of the collar and seam it to the neck.

Collar, box-pleat, cuffs, and leg bands can be prettily embroidered in flax-thread.

DAINTY THEATRE BLOUSE.

For Description see Page 9.

The Cut-out Paper Pattern of this Blouse is Presented Free with this Number.

CHILD'S SLEEPING SUIT.

For Description see this Page.

The Cut-out Paper Pattern of this Sleeping Suit is Presented Free with this Number.

A Hint for Tidiness.—Could you not make a loose-sleeved cotton wrapper, covering your dress entirely, and wear that when you are in the kitchen? It is awkward indeed to be called away from making the family puddings and pies to see people, and one does not want to go all floury! The best aprons often do not cover all one's dress. Write to Madame Myra for a pattern, and she will promptly give you what will be very easily made. As to a protection when doing dusting, &c., if you have an old blouse or two cut the sleeves off a little above the elbow, put in an elastic, and there will be a nice pair of sleeves made without any trouble at all, which will pull on and off in a moment. To keep down the dust, what to use instead of tea leaves in sweeping carpets, I say, use salt—i.e., if you really have no sawdust. The salt will wonderfully freshen up the carpet; just sprinkle it over as you would do the tea leaves.

"I never miss a chance of recommending 'Myra's Journal,' as I think it a treasure."—Mrs. M., Carmarthen.

THE NEW PETTICOAT WITH REMOVABLE FLOUNCES.

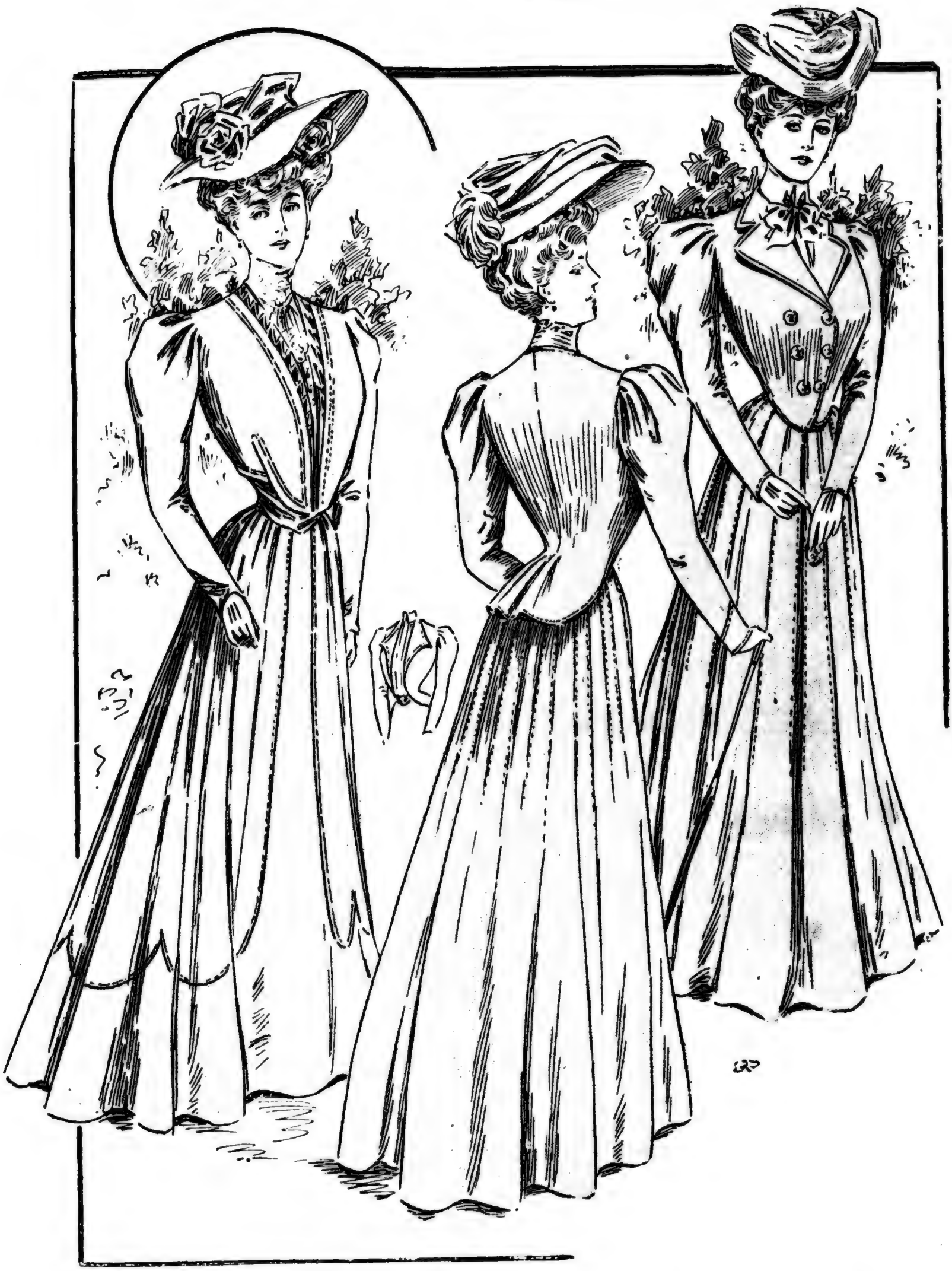
Flat Paper Pattern of Petticoat, 6½d; each Flounce, 3½d.

The economical woman rejoices in the petticoat with removable flounces, which can serve for all occasions, smart or merely useful, according to to the beauty of the detachable flounce.

FRENCH EVENING GOWNS.

Fig. 1.—Evening gown of white chiffon and pink satin, trimmed with mink tail and lace ruches.
Fig. 2.—Charming evening dress of soft white satin, trimmed with pink roses and white chenille fringe. Folded belt of green panne.
Fig 3.—Princess dress of old gold satin, trimmed with brown velvet and sable. Lace forms the sleeves and the side panels, lined with old gold satin.

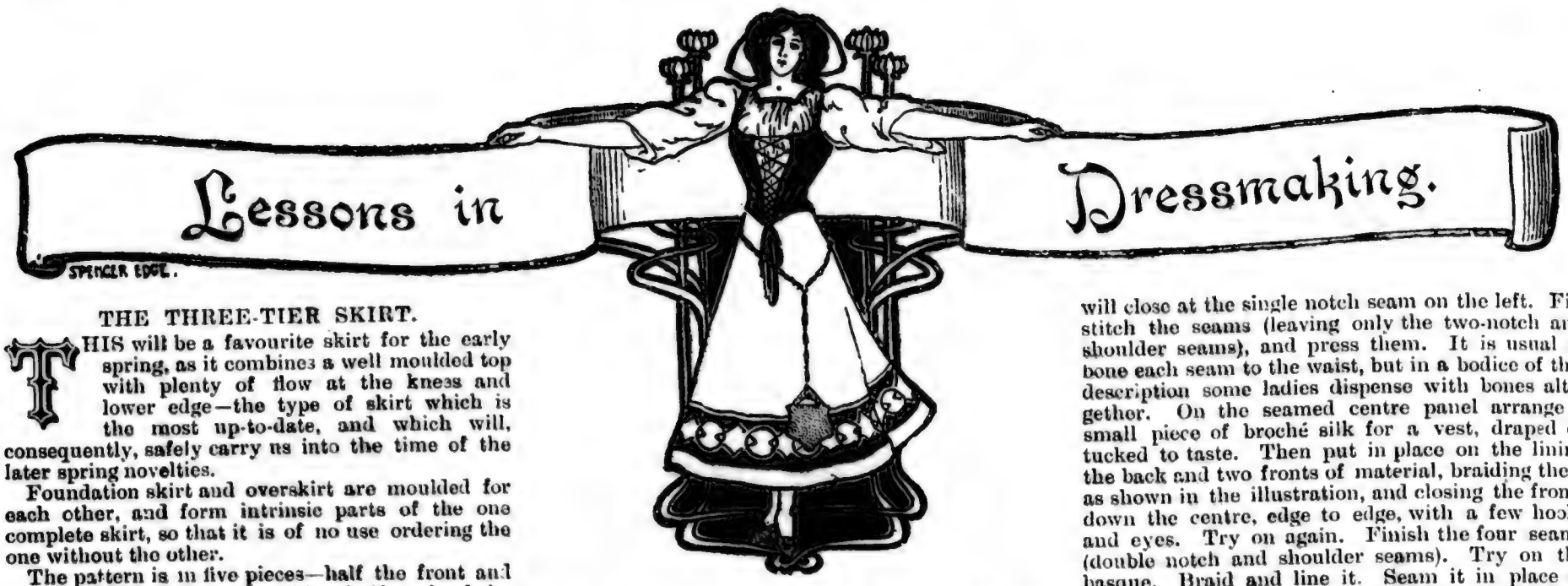
No. 4953 No. 4954 No. 4955



TAILOR GOWNS WITH THE NEW SHORT COATS AND GIGOT SLEEVES.

For Description see Pages 31 to 40.

Price of Paper Patterns, Plaited Skirts, 1s. 0½d.; *Foundation Skirts or Coats, each* 6½d., *post free, of* MADAME MYRA, 10 *and* 11, *Fetter Lane, E.C.*



THE THREE-TIER SKIRT.

THIS will be a favourite skirt for the early spring, as it combines a well moulded top with plenty of flow at the kness and lower edge—the type of skirt which is the most up-to-date, and which will, consequently, safely carry us into the time of the later spring novelties.

Foundation skirt and overskirt are moulded for each other, and form intrinsic parts of the one complete skirt, so that it is of no use ordering the one without the other.

The pattern is in five pieces—half the front and one side of the foundation skirt, half each of the two flounces (simulating the two lower skirts), half the top skirt. The diagram shows (1) the two foundation pieces laid on 3¼ yards of 24-in moirette; (2) the three skirt pieces laid on 3 yards of 48-in cloth, tweed, serge, &c. Another 2¼ yards of moirette will be required to protect the lowest flounce (cut on material flounce pattern, but made completely apart). The moirette not being wide enough to take the circular side of the foundation skirt, corners have to be added up the selvedge at *a b*. The width of the 48in material is not enough to take either of the complete flounces nor the complete top skirt. As there must not be seams down the front, the best way of joining on sufficient material is shown in the diagram, where the skirt has an added front centre, seamed at *g h*, and each of the flounces has an added front panel seamed on at *e f*, *c d*.

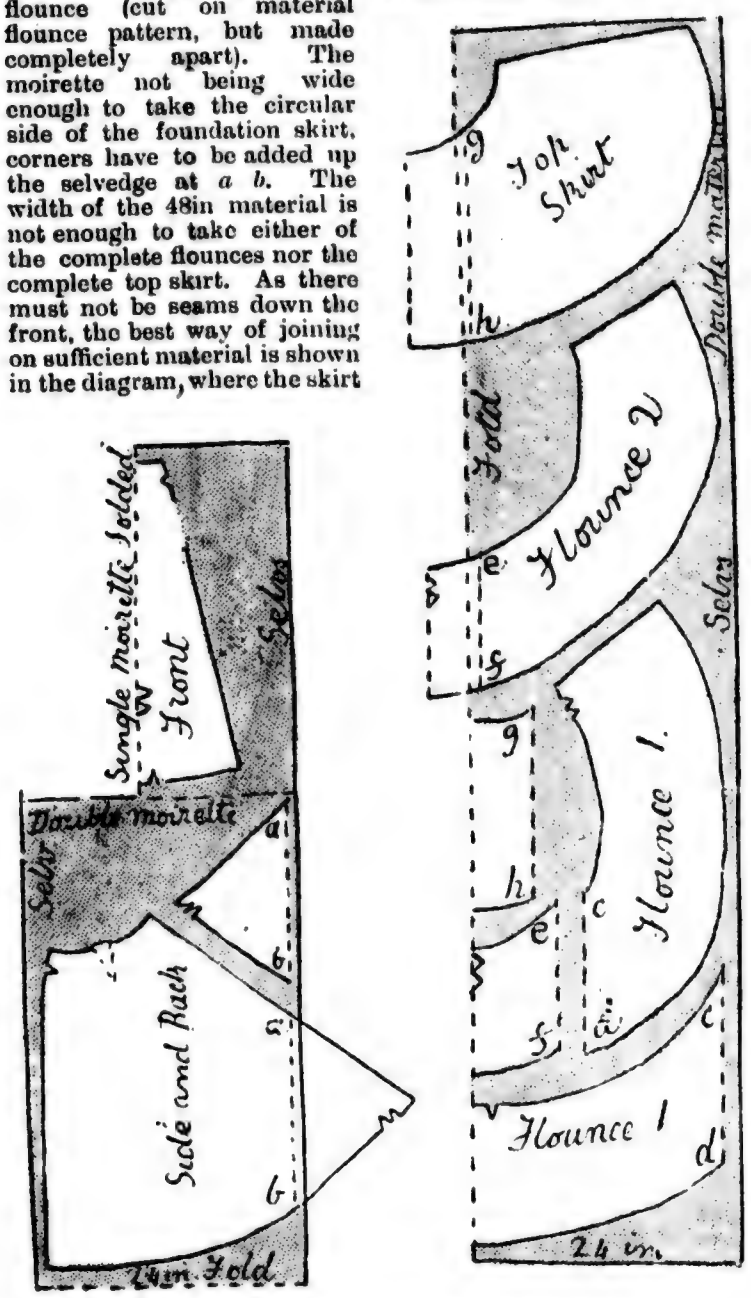


DIAGRAM OF SKIRT PATTERN.

Tack together the three pieces of the foundation skirt, tacking the side darts; try on, seam and press. Make the opening at the back, where the pocket can be inserted. Make flounce No. 1, seaming neatly the selvedge seams and the bias back seam. Hem and stitch the lower edge. Make a similar flounce in moirette, and mount the two flounces together into the edge of the foundation skirt (front and double notches coinciding). Make flounce No. 2, and arrange it on the foundation skirt (the double notch in the front edges of foundation and flounce coinciding). This mounting of flounce No. 2 is the most difficult part of the skirt, and is more easily done on a dress-stand, by measurement on a table only is not quite satisfactory; the arrangement must be rectified when the skirt hangs in its correct position.

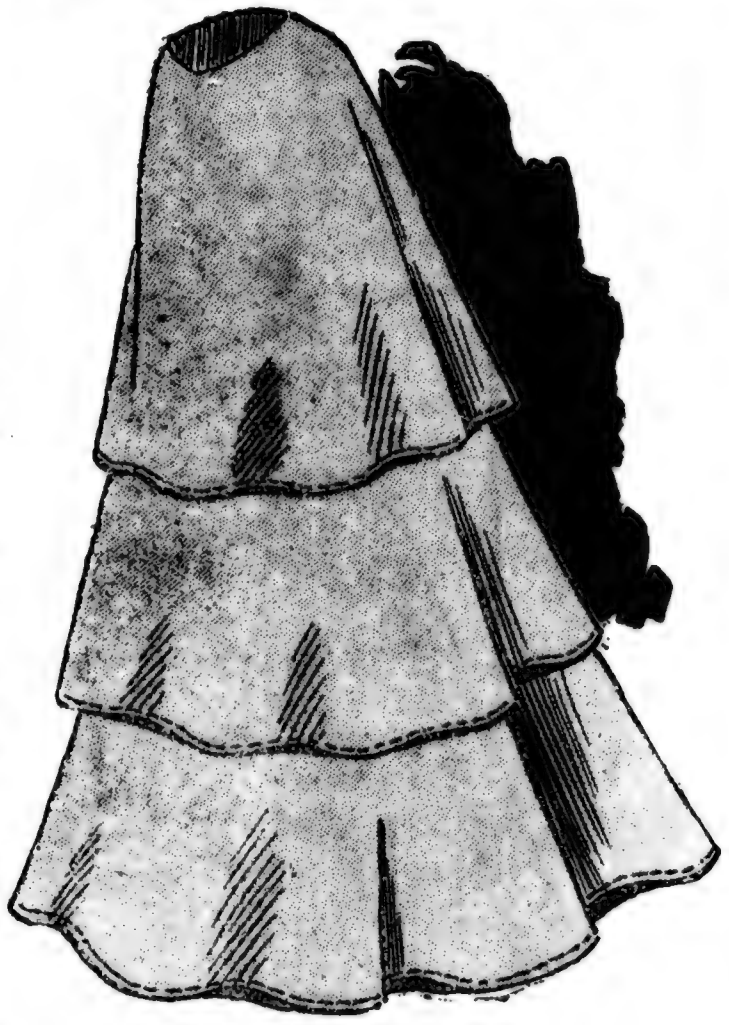
Tack together the three seams of the top skirt; try on; stitch and press the seams, and stitch the hem at the lower edge. Mount on the foundation skirt, binding the top edge, which closes with hooks and eyes at the back. Finish the back opening, and close with glove stud and skirt tapes.

A RUSSIAN BLOUSE.

This will be found a very useful pattern, either for a coat or for a bodice, to accompany a tailor skirt of the same material. For a coat, only the six pattern pieces for *material* will be required, the lining being cut on the same pieces, though made up apart, and slipstitched in place, the coat closing edge to edge with hooks and eyes. For a *bodice*, the seven pattern pieces for *lining only* will be required, as in this case the loose material is made up on a fitted lining, the basque lining being the one lining piece cut on the pattern for material only. Those who only want the coat, have in this complete pattern a useful fitted lining pattern to hand, which would do for any draped or stretched blouse.

The diagram *for material* shows the six pattern pieces (half the back, half the added basque, half the strap collar one front, one sleeve, one cuff) laid on 2¼ yards of 48-inch tweed, which is doubled in half (selvedges meeting), the back centres of basque, collar and back laid on the fold so that each is cut in a single piece, the other pieces being cut in duplicate. The diagram for lining shows the seven pattern pieces for lining laid on 3¼ yards of 22-inch silk, which is doubled so that each pattern piece is cut in duplicate. If the silk is figured it must not be folded, but the two breadths must be cut and laid face to face so that the design of the silk is not reversed. Tack together (according to notches) the two backs, four sides, and four fronts in lining, which will close at the single notch seam on the left. Fit, stitch the seams (leaving only the two-notch and shoulder seams), and press them. It is usual to bone each seam to the waist, but in a bodice of this description some ladies dispense with bones altogether. On the seamed centre panel arrange a small piece of broché silk for a vest, draped or tucked to taste. Then put in place on the lining the back and two fronts of material, braiding them as shown in the illustration, and closing the fronts down the centre, edge to edge, with a few hooks and eyes. Try on again. Finish the four seams (double notch and shoulder seams). Try on the basque. Braid and line it. Seam it in place at the waist. The belt illustrated is of Danish leather, matching the tweed or the braid in general shade. Line the collar with lino. Braid it, slipstitch it in place, and add a few metal buttons. The band collar is of the broché silk draped to the flat lining, and supported by small silk-covered whalebones. It closes at the back with hooks and eyes. It is slipstitched on the piped or bound neck of the bodice on the right side only, and hooks in place on the left (beyond the left hand opening of the lining).

The full sleeve (seamed) is arranged on the smaller lining, which is shaped by a seamed dart. The lower edge is arranged into the braided and stiffened cuff, which is seamed and is decorated with buttons.



No. 4956 THE THREE-TIER SKIRT

For Description see this Page.

Price of Paper Pattern, 1s. 0½d., *post free, of* MADAME MYRA, 10 *and* 11, *Fetter Lane, E.C.*

A BOY'S SMOCK FOR NURSERY WEAR.

If made of Harris's linen, smocked with Harris's flax thread, such an "overall" as this washes

"I have used other fashion books also in my business, but my opinion is that the garments made from 'Myra's' designs and patterns remain longer fashionable than any others."—A. Braidwood, Glasgow.

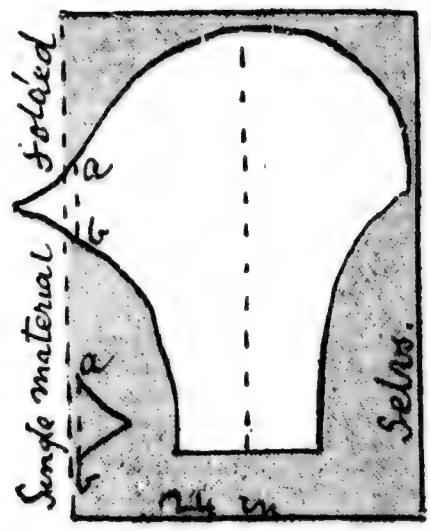
No. 4957. TAILOR BODICE.
For Description see Page 14.
Price of Paper Pattern, 6½d., post free, of MADAME MYRA, *10 and 11, Fetter Lane, E.C.*

No. 4958. BOY'S SMOCK.
For Description see this Page.
Price of Paper Pattern, 6½d., post free, of MADAME MYRA, *10 and 11, Fetter Lane, E.C.*

like a pocket-handkerchief, and is the best thing possible for nursery wear, as it covers the whole suit in winter, and in summer can be worn over the undergarments only. The pretty little smock I am dealing with this month would look very well in Harris's blue linen, trimmed with Cash's frilling as an edging to cuffs and collar. If preferred, cuffs and collar could be embroidered in some simple pattern with the white flax thread used to smock the front. Blue flax thread embroidery (two graduated shades) look well on white linen. Messrs. Harris, 25, Old Bond Street, W., will send patterns of their linens (2s. the yard) and a shade card of their flax threads. A suitable pattern for the smocking will be found at Fig. 20 in "Smocking," Part I., No. 5 of "Myra's Library of Needlework," price 1½d., post free.

The pattern (cut for a boy of three) is in five pieces—half the smocked and box-pleated front, one back (cut with central box-pleat), half the collar, one sleeve, one cuff. The diagram shows the pattern pieces laid on 1¾ yards of 36-inch linen, which is folded in half (selvedges meeting), the front centre of the front laid along the fold so that it is cut in a single piece, the other pieces being cut in duplicate. As the smock closes at the back, the collar is open at the back as well as in front. The second front is cut without the box-pleat, only an inch turning for a good hem to hold the buttons, the buttonholes being worked in an underfold of the central box-pleat. The box-pleats are notched and wheelmarked on the pattern.

Smock the front, arrange the box-pleats, seam together front and backs (run-and-fell seams), hem the lower edge and backs, put on the fastenings, line collar and cuffs with the linen (or batiste) and put on the Cash's frilling. Seam the sleeve, cut a slit for the opening, hem it, gather the lower edge into the cuff, felling the lining over the seam. Put on the collar as far as the centre of the box-pleat and hem over the half of the pleat top, closing it with a hook and worked loop beneath the collar.



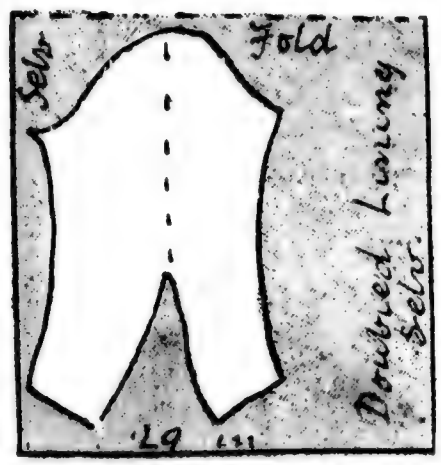


DIAGRAM OF NEW SLEEVE PATTERN.

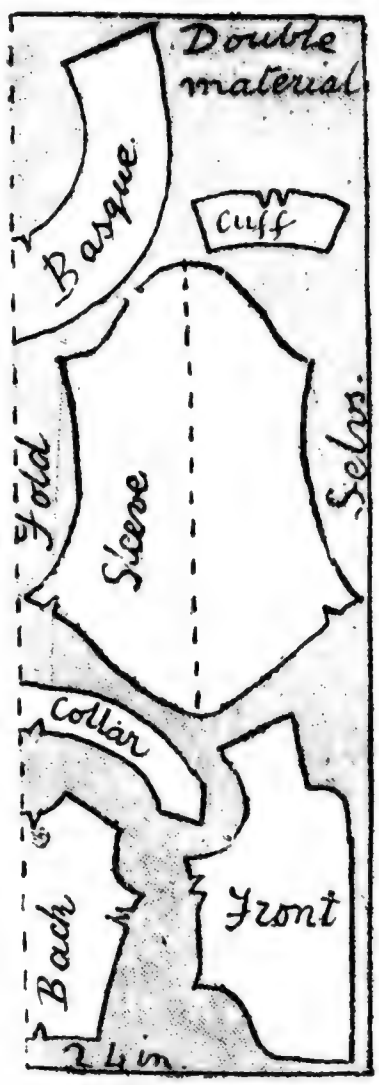
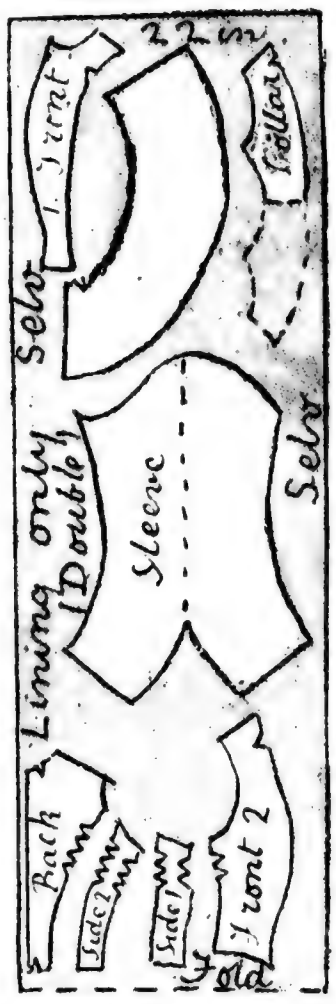


DIAGRAM OF COAT PATTERN.



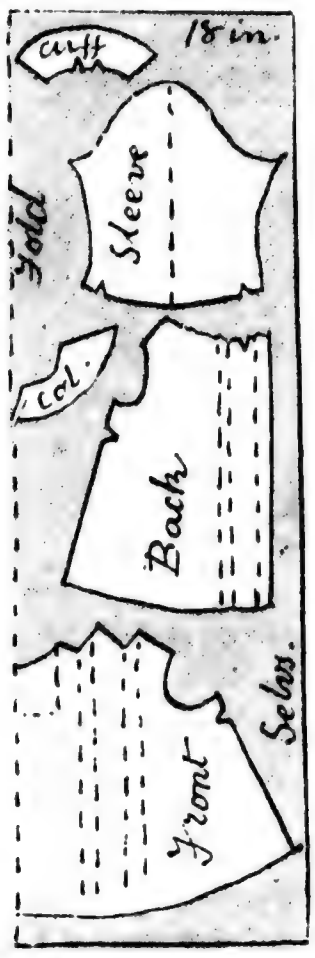


DIAGRAM OF SMOCK PATTERN.

THE NEW SLEEVE.

For Illustration see Page 8.

The pattern is in two pieces—the one-piece sleeve, the one-piece lining. The diagram shows the large sleeve (the "leg-of-mutton," in point of fact) laid on ¾ yard of 48-inch material, which is folded in half (selvedges meeting) so that sleeve is cut in duplicate. The half material is too narrow for the whole sleeve, but it is more economical to cut the sleeve thus, and to seam on a little piece underneath the arm at *a b*. This seam in a large sleeve will never show, and it is under the arm. The lining diagram shows the sleeve lining laid on 1½ yards of 29-inch lining, which is doubled at the dotted line so that each sleeve is cut in duplicate.

Seam and press the dart in the lining. Mount the sleeve on the lining, arranging the pleats to right and left, so as to look like box-pleats. Tack the inner seam. Try on and improve the set of the pleats. Seam or overcast the sleeve. Turn in the lower edge, fell it over the lining, then mount into the bodice, which should have the over-long shoulder seam shortened a little.

WORTH KNOWING.—Dr. Walcott, M.D., writes: "For irritation of the scalp, removal of scurf, and loss of hair I have used HOPGOOD'S NUTRITIVE AND SEDATIVE HAIR CREAM with unfailing success." Dr. Salter, M.D.: "I have witnessed its effects in restoring the hair to an extent truly surprising. Fifty years' success. Bottles 1s. 6d., 2s. 6d., and 3s. 6d., of all Chemists and Perfumers. Wholesale Agency, 51, Frith Street, London, W.

"I have made my first coat and skirt from your free patterns of this month, and I am very pleased indeed with them."—R.

Suggestions for Dinner Gowns.

We may not be always dancing, and therefore requiring ball gowns, we may not be continually going to the play, but whatever happens we are always dining, all the year round, and consequently a few ideas on the subject of the dinner-gown seldom come amiss.

It is a gown which offers a wider scope in the way of design and trimming, period and fashion, than almost any other—it may be intended for the little miss, or the dowager her grandmother—it may be sweet simplicity itself, or regal magnificence! Furthermore, it may be ultra-picturesque or of uncompromising severity.

In designing evening gowns it is advisable to keep "the happy mean," especially now, when styles are on the verge of a great change.

No. 4966, page 17, is one of those useful designs (I hope at the same time ornamental) serving for the construction of a new frock or the remodelling of an old. It was primarily evolved for the rehabilitation of a pale green Liberty satin, which had done yeoman service. Its owner did not want any particularly elaborate scheme, her one wish was to employ a generous length of mink trimming. The small sleeves were therefore replaced by puffed ones, veiled with lace (chiffon exactly matching could be substituted). The pointed front was added (as shown) on the draped bodice, helped out with a few really good buttons (all women who dress well possess these). The too slender skirt was widened by opening the front and introducing a silk petticoat with lace (or chiffon) flounces.

Another gown of a different type, suitable for an older woman (indeed, specially designed for a tall, handsome lady of between forty and fifty) was of the once more returned to favour Princesse shape of a thin make of Roman satin. "Old gold" in shade, rucked across the bust to relieve the absolutely tightly-fitted effect, it was bordered at the hem by battlements of tawny velvet, the same forming the graduated *pouf* of the sleeves. A shaped chemisette of heavy guipure was supported on each shoulder by a strap of sable-tail, and a broad band of the same fur crossed the bust. The gown was slit up on each side of the skirt to give flow, and to show an under-petticoat of the guipure between bands of sable, which also bordered the pointed cuffs. The sleeves between the *pouf* of velvet were, like the chemisette, of transparent guipure.

Yet another type of gown, this time well suited to the little miss, is of white net or chiffon, is simply draped as to berthe and skirt, fully gathered into the waist, and made a good short dancing length. It is trimmed with thickly-set

No. 4960 No. 4963 No. 4964 No. 4965

ARTISTIC EVENING SLEEVES.

For Descriptions see Pages 34 to 40.

Price of Paper Patterns, each 3½d., post free, of Madame Myra, 10 *and* 11, *Fetter Lane, E.C.*

"market bunches" of pale pink roses (a more original note might be struck by using crimson ramblers for a dark girl), and one is placed on the outside of each arm at the shoulder, to give width there. There is a tucker of tulle with a little pink ribbon, and then the pink roses, following in a row the dip of the draped berthe, are further finished off with tassels of stalks and pendant buds. There is another big bunch of roses at the waist, and the skirt is arranged in a similar fashion.

Of course, many other flowers could be used. A garniture of pink-tipped daisies would be charming, and if the gown itself had any pattern it should be a floral printed one. A chiffon with scattered "painted" rosebuds would be pretty, so would the same thing in imprimé net.

The typical girl's dress of the present day is so often too elaborate, a mass of tucks, insertions, ruchings, and frillings, and so much fussiness becomes a little wearisome at times, while many girls themselves dislike it and often ask for plainer frocks. The prevalent idea that a white transparency must be manipulated and "man-handled," as my sister calls it, until its true value is entirely lost, often irritates me. Why girl's frocks should not sometimes be allowed to stand or fall by their silhouette I do not see.

The cross-over style of bodice for thin youthful figures, which is fairly general, is a nice notion, and gives scope for new arrangements of the evergreen fichu. Really, the prettiest little frock can easily be "run up" nowadays—a fichu, a high draped belt, a very full sleeve (full at shoulder), a pleated skirt, and there you have a charming little evening gown.

I am not sorry to see but few of strictly the Empire dresses worn just now. I never think them becoming to the average English girl, though the quaint little old-world type looks delightful in them sometimes, like the Dresden-china shepherdess sort of girl who always ought to be gowned in pink and blue and have her hair powdered.

Velvet is enormously worn for older women, and the princesse dresses hailing from Paris are works of art. I do not see why one need ever stop *putting money* into a gown of this sort, fashioned from an exquisite and gorgeously expensive fabric, trimmed, possibly and probably, both with priceless lace and valuable fur, and having, it is quite likely, a further embellishment of beautiful embroidery. Most princesse dresses are not for the economical; but I have seen charming ones of wide width silks, or velveteen, owning a berthe or drapery of some lace already possessed by their wearer, and being finished off with a fine old paste buckle, a friend of long standing.

The Directoire coat, of course, plays its part, and the old idea of bodice and back of skirt being formed of velvet or brocade over an underdress of lace or something filmy, is certainly recognised, and can look extremely well if properly managed.

In such a combination hardness should be carefully avoided, and I prefer no violent contrasts of colour, however great the contrast of texture—a very different matter.

The sequin seems always with us, like the poor; but I am not a great sequin lover, and think unless it is "very well done" a sequin gown is best avoided. There is always a faint suggestion of a circus somehow in an entire dress of this effective but theatrical material.

No. 4960, A RENOVATED DINNER GOWN.

For Description see Page 16.

Price of Paper Patterns, Skirt, Foundation Skirt, or Bodice, each, 6½*d., post free, of* MADAME MYRA, 10 *and* 11, *Fetter Lane, E.C.*

THE GAMBLING SPIRIT.

The Stock Exchange is, perhaps, the most dangerous allurement to the ordinary middle-class household. The husband in the City may or may not dabble in Kaffirs or Australians, but it is, at any rate, a distinct temptation to the wife—who, owing to existing social arrangements in England, was probably a "dowerless daughter," and has not, therefore, a penny to call absolutely her own—to turn her small savings into large profits.

The demands made nowadays on the wife of the average business man are far in excess of her pin or house-money. She is expected to dress, and even to entertain, in a manner that bears no relation to her husband's income. The luxury of the age has permeated every rank in the social scale, and each seeks to emulate that above it.

To supplement her allowance, therefore, is the fixed idea of the woman with ambitions, and one which frequently lands her in undreamt-of difficulties. Racing, if she is at all sportingly inclined, is an always beckoning temptation; the ease with which it can be transacted—the one or more telegrams sent in the course of the morning, which may bring in anything from a few shillings to hundreds of pounds—proves too much for her betting propensities, and seems such a simple way of paying for the luxuries which are now the necessities of existence.

Many women follow the doings on the turf with professional interest, but it is a significant fact that those of limited means nearly always find themselves forced to abandon the pursuit after a trial, more or less prolonged, of its hazards.

Much has been said and written on the evils of Bridge playing, and the mania when badly taken may have, indeed, the most disastrous consequences. At the same time, Bridge can scarcely be termed a gambling game, though of course it may be made so. Those sober, sensible persons who are true lovers of the game and who play regularly for the same stakes, be they 2s. 6d., 5s., or 10s. a hundred, generally admit at the end of the year they are but a few pounds out either way. A very different story might be unfolded by the man or woman who plays £1 or even 10s. a hundred, with £5 or £10 on the rubber. When the stakes are on this scale, a week's run of bad luck may easily lead to serious inconvenience, or even worse. No play, no science can stand against a run of ill-luck, and ill-luck almost invariably waits on those to whom it is most seriously unwelcome. Therefore the golden rule is never to play to win more than one can afford to lose.

In this country the allurements of public gaming-tables are unknown; but abroad, in the late spring season just coming on, large sums are lost by the women of whom I write.

"Everyone who has seen the Crayon enlargement thinks it excellent."—J. D. Middlesbro'.

No. 4967 No. 4968 No. 4969

THREE CHARMING TEA GOWNS.

For Descriptions see Pages **34** *to* **40.**

Price of Paper Patterns, Princess Dresses, each 2*s.* 0½*d*, *post free, of* **Madame Myra**, 10 *and* 11, *Fetter Lane, E.C.*

No. 4970

No. 4971

No. 4972

THE NEW TYPES OF EVENING GOWNS.

For Descriptions see Pages 34 to 40.

Price of Paper Patterns, Skirts, 1s. 0½d.; Foundation Skirts or Bodices, each 6½d., post free, of MADAME MYRA, *10 and 11, Fetter Lane, E.C.*

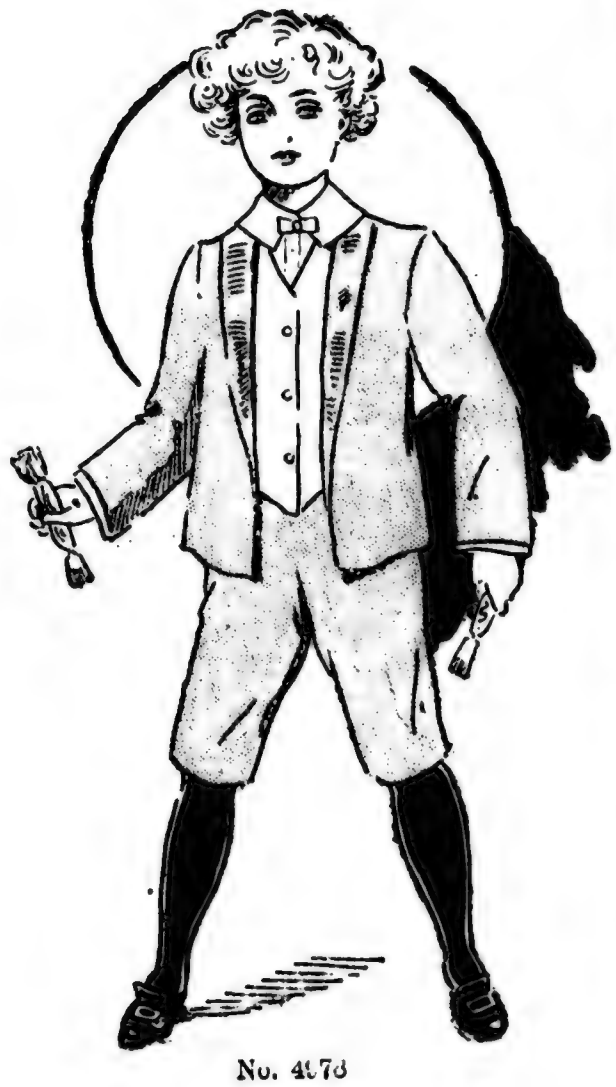
No. 4973

No. 4974

No. 4975

No. 4976

No. 4977



No. 4978

SPRING STYLES FOR THE BOYS AND GIRLS.

For Descriptions see Pages 34 to 40.

Price of Paper Patterns, each 6½d., post free, of Madame Myra, 10 *and* 11, *Fetter Lane, E.C.*

No. 4979 No. 4980 No. 4981

No. 4982 No. 4983

DAINTY SHIRT BLOUSES FOR EARLY SPRING WEAR.

For Descriptions see Pages 34 *to* 40.

Price of Paper Patterns, each 6½*d., post free, of* MADAME MYRA, 10 *and* 11, *Fetter Lane, E.C.*

No. 4984 Nos. 4985 and 4986 No. 4987

No. 4988 No. 4988A No. 4989 Nos. 4990 and 4991

DESIGNS FOR EARLY SPRING OUTFITTING.

For Descriptions see Pages 34 *to* 40.

***Price of Paper Patterns**, Dressing Gowns,* 1s. 0½d. ; *the other designs, each* 6½d. *post free, of* Madame Myra, 10 *and* 11, *Fetter Lane, E.C.*

The Moral of This Life:—ADAPTABILITY!

'OF ALL THE DISCOVERIES WHICH MEN NEED MAKE, THE MOST IMPORTANT AT THE PRESENT MOMENT IS THAT OF THE SELF-FORMING POWER TREASURED UP IN THEMSELVES,' viz.:

'SOW AN ACT AND YOU REAP A CHARACTER, SOW A CHARACTER AND YOU REAP UNAVOIDABLE FATE!' Or in other words, you may gather the Honey of Wisdom only by obedience to Natural Laws. Read the 20-page Pamphlet given with each Bottle of ENO'S 'FRUIT SALT,' How to Prevent Suffering and Disease by Natural Laws. It is the province of character to adapt circumstances to noble results. Then dare to be wise, as ill health is the first step to Disease and Short Life!

SUCH IS HUMAN LIFE, SO GLIDING ON;
IT GLIMMERS LIKE A METEOR, AND IS GONE;

MORAL FOR ALL:

'I need not be missed if another succeed me,
To reap down those fields which in spring I have sown,
He who ploughed and who sowed is not missed by the reaper,
He is only remembered by what he has done.'

A GENTLEMAN WRITES:—"After 25 years' use I have found a cup of hot tea, taken in the morning about a quarter of an hour after a dose of 'FRUIT SALT,' a great boon."

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☞ **Their Moderate Price brings them within the reach of every lady.**

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12, London Wall, E.C.

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Invites Ladies at Home and Abroad to send for their Illustrated Catalogue (post free).

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For Pale, Light, and Grey Shades a trifle extra is charged.

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TRANSFORMATIONS, made on a fine LACE FOUNDATION, only 30s. Worth 65s.

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No. 4992 No. 4993

No 4994 No 4995 No. 4996

NEW TAILOR GOWNS AND CAPE FOR AFTERNOON WEAR, WITH SOM

For Descriptions see Pages 34 to 4

Price of Paper Patterns, Pleated Skirts, each 1s. 0½d.; Skirts, Foundation Skirts, Cape and Bodices,

No. 4999 No. 5000

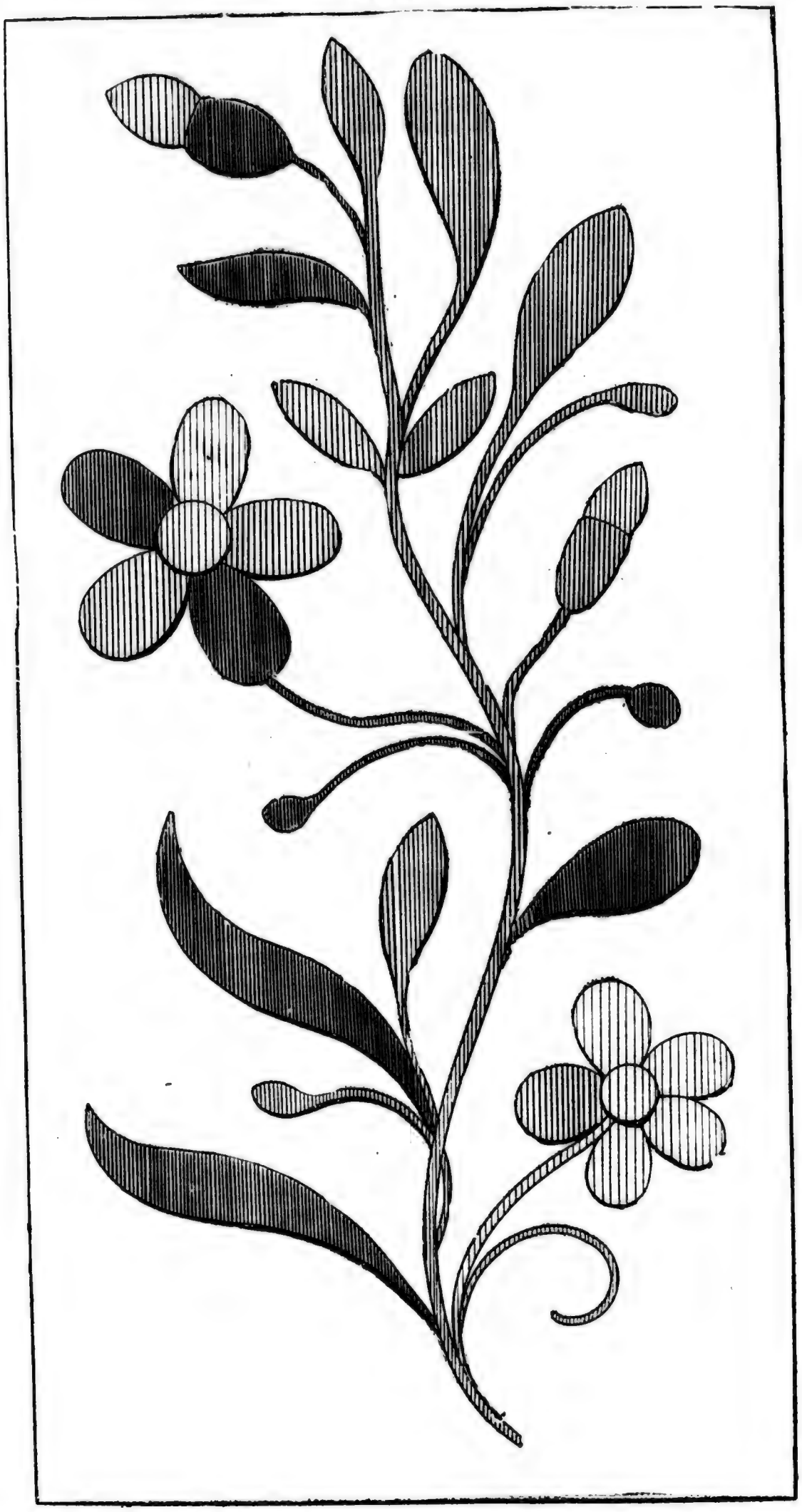
No. 4996 No. 4997 No. 4998

ON WEAR, WITH SOME DESIGNS FOR INDOOR DRESSES AND BODICES.

For Descriptions see Pages 34 to 40.

Foundation Skirts, Capes and Bodices, each 6½d., post free, of MADAME MYRA, 10 *and* 11, *Fetter Lane, E.C.*

Border Worked in Peri Lusta Thread.



PERI LUSTA is most beautiful and very uncommon. It is twisted, coarse and most brilliant.

You can get it in a great many shades of many lovely colours, and the work done with it is alike charming and effective.

Peri Lusta can be used on linen, and looks better on that than on anything else. You must choose a quality of linen that is not too closely woven, as the latter does not answer. You cannot pull the coarse thread in and out of a closely woven substance, and no embroidery looks well if you have to use the slightest exertion in drawing out your needle.

Use coarse crewel needles to work with, or else fine chenille.

Peri Lusta can be used on coloured linens as well as on white or cream coloured.

It is suited for all sorts of things, and the cottons wash very well if care is taken to use a soap with no alkali in it, and not to let the things washed lie in a wet heap.

Fig. 8 shows you a border done in several shades of lilac Peri Lusta. The stitches are very simple indeed, being only stem stitch for the stems and satin stitch for the leaves and flowers. Sometimes the satin stitch is taken straight across as in the flower petals, sometimes diagonally as in the leaves. As will be obvious to the worker, large, bold, clear designs are best for this work.

French knots can be used in this cotton, trellis stitch, loops, Oriental and a few other stitches, but it looks best in the few stitches used in our examples. (For Embroidery Stitches of all sorts see No. 23 of "Myra's Library of Needlework." Price 1½d. post free.)

SPODE EMBROIDERY.

The character of the designs, as well as the colouring, is taken from the Spode china, which is very beautiful.

All kinds of quaint flowers and designs are found on the china, and the best way to get patterns for your embroidery is to study any of the china within your reach, and form your patterns from it. The example here is a good specimen of the kind of patterns which obtain on the china.

The colours used are terra cottas, brick red, dark and light blue, maize, pale green, old gold, pale pink, and dull heliotrope.

The large blossom can be worked thus:

The middle petals, yellow shading to blue and pale pink and blue. The blue should run into the yellow, this being done by long and short stitch. These petals might have an edge of yellow satin stitch. The leaves might be in the blues, white, pink and yellow being employed for the side flowers. The leaves are done in slanting satin stitch each in one colour, or when divided in two separate colours for each half. The border should have most of the colours used in it.

The stitches are long and short, satin stitch done slanting and straight across, and stem stitch. The silks are filoselle, about three threads being used for satin stitch and two for long and short stitch. In the finer shading or the dovetailing of a colour into another, even one thread alone is sometimes used.

The foundation is always white. White silk, satin or fine white linen is used. This embroidery is suited for sachets, table centres, tea cloths, &c.

These, and plenty of other charming embroidery designs will be found in No. 20 of "Myra's Library of Needlework," price 1½d., post free.

The success in this country of that thoroughly American publication, "Munsey's Magazine," has induced Mr. F. A. Munsey to issue a British edition of his new monthly, "The All-Story Magazine." As the title indicates, this magazine consists only of fiction, containing the opening chapters of five serial stories, a complete novel, and fourteen short stories. These contents fill 192 pages, but while the magazine has quite a substantial appearance, it is printed on a specially light paper which renders it much less heavy to hold than the ordinary sixpenny monthly. The price of this magazine of stories is sixpence.

Renovations for Seasonable Millinery.

HANDLING a last year's hat of black straw with gold military braid and fashioned in the then popular Napoleon shape, and wondering what I could do with it, I found that by bending up the right side of it somewhat in the fashion of the first hat sketched, and raising it with a narrow bandeau to give the slight tilt at which fashion smiles just now, it could be made to assume quite a modish appearance. The brim at the back I pushed quite tightly against the crown; the left side I bent in and out again so that quite a narrow peak was formed over the face. The plume of coq feathers (a humane substitute for the fashionable *paradis* plume) was of mandarin yellow

Beckenham, Kent.—"I have been a subscriber for seventeen years and think that your fashions are the best."—K. N.

shading to palest amber, and the knot finishing the plume was of black miroir velvet and cream satin. If the gilt braid be thought too *démodé* for this season's wear, it could be replaced by a crossway band of black velvet. This should be stitched on to the under brim, turned over and slip-stitched to the upper brim. Five-eighths of a yard of black velvet cut on the cross would be needed for the band and the knot. The velvet for the band should be cut into two strips 3¼ inches wide.

The second of the hats sketched is another renovation. This time a large even-brimmed shape of bronze-green felt with a low crown was taken. The brim at the left was raised and loosely stitched to the crown, the hiatus left between the brim and the crown filled in with a *panache* of golden-brown ostrich tips. Over the felt crown was placed a large circular piece of bronze-green velvet slightly stiffened with white leno. This was gathered at the base and adjusted round the hat, the fulness drawn up with a fold of golden-brown satin ribbon drawn through a bronze buckle. This ribbon held the full crown in place, and formed the fashionable "beefeater" effect. To make this crown three-quarters of a yard of velvet is needed, and this piece must be cut circular and lined with the leno. Both fabrics can be gathered up together. Five-eighths of a yard of ribbon is needed, and three or four ostrich tips; the centre one should be wired at the base and placed to enable it to stand up higher than the others. As some white feathers were dyed a golden brown, the velvet and ribbon were the only materials that had to be bought.

No. 4 (on left of our illustration) is also a renovation. This is of the wide, even-brimmed variety, with one of the smaller jam-pot crowns which were the forerunners of the very high ones of the early summer. The brim at the left, as you see, is narrower than that on the right, and to arrange this the brim has been cut smaller with a large, very sharp pair of scissors. In this instance the shape was of white felt (which had been previously cleaned), and round the crown were arranged upstanding frills of a pretty fine-tinted lace, held in by bands of dark velvet ribbon. The left brim was caught up to the top of the crown, and a coq-plume in brown, shading to white, was arranged at the side. It will be advisable to attach a round wire arranged in an inverted wedge-shape (a fork of wire as the milliners call it) to the brim at the left. This will be eventually hidden by the plume.

If a binding to the brim be liked (and bindings are still very much used) one of brown velvet ribbon could be employed. A binding in a similar depth to that used on the first hat sketched would look well. A group of feathers could replace the coq-plume, if preferred, with good effect; and if possessed, and in the right shade, they would lessen the cost of the renovation. Odd strips of panne or velvet, and strips of good old lace, could also be used. If new lace had to be bought, however, six yards would be necessary. The third frill of lace (that at the base of the crown) could be dispensed with if the depth of the crown would not permit of so much trimming. The effect, too, would be better, I feel sure. A narrow bandeau, placed in front of the hat, a little towards the left, is needed to raise the shape a little off the head.

The "Mushroom" hat in the centre of our illustration is of pale putty felt, the brim—which might otherwise be hard and unbecoming — softened with a gathered binding of light-weight velvet; care should be taken in choosing this, otherwise the hat will be heavy. To arrange this binding, three-quarters of a yard of velvet, on the cross, is required, and this must be cut into four strips 4in wide, and neatly joined to make one continuous strip. This strip must then be gathered up and sewn to the upper brim an inch and a half back from the edge, the velvet side downwards. The velvet must then be turned over and slipstitched to the under-brim an inch back. A bandeau raises the "mushroom" off the face in front, and a fold of velvet is arranged round the crown.

Two large chrysanthemums give the necessary width to the crown which these shapes seemed to demand, and which during the summer was arranged by means of silk or muslin ruches, and later on by ruches formed very prettily and picturesquely of loops of three-inch-wide velvet ribbon set vertically round the crown.

The remaining hat is in the new Dick Whittington shape, one of the many neat tailor shapes which are going to be quite a feature of 1905. Round the crown, which is indented down the centre, in the again modish manner, is arranged an upstanding frill of velvet ribbon in a dark shade of amethyst to match the felt, which is in a paler shade. The beads are of the pretty semi-transparent kind, and appear like big purple grapes with a frosted bloom on them. These beads are to be found on many of the new models, and are a newer variety than the somewhat vulgar-looking bright glass-like beads, or the immense jet ones with which we decorated our autumn headgear. The quills at the sides are natural pheasant quills, and the boss fastening them is of metal in shaded tones of copper and amethyst.

RENOVATED HATS FOR SEASONABLE MILLINERY.

For Description see this Page.

"Mrs. H. begs to say that the bodice pattern is the greatest possible success. Mrs. H. finds that by Myra's help she can make smart blouses as well as her London Dressmaker."

No. 5001 No. 5002 No. 5003

No. 5004

SMART COATS AND WRAPS.

For Descriptions see Pages 34 to 40.

Price of Paper Patterns Evening Cloak, 1s. 0½d.; *the other models each* 6½d., *post free, of* Madame Myra 10 *and* 11, *Fetter Lane, E.C.*

Employments for Ladies.

SPENCER EDGE.

THE WORK THAT WOMEN CANNOT OBTAIN.

HOW often do I hear from correspondents who are so anxious to obtain posts which do not—which cannot—exist save in their imaginations? Such posts are all of a more or less similar kind—something that is not beyond the powers of the average educated gentlewoman, or often not beyond the capabilities of those who, with an education below the average, are yet capable of work of a certain order. A companion, a housekeeper (to a widower or a bachelor preferred), a secretary—how often and often am I asked for such posts, but never once for such workers?

A lady once asked me to inquire for a companion to her daughter. It was necessary that the companion should speak fluent French. I inserted a notice for her, and of replies I received—not one! No; for, though that is the sort of post any woman thinks she can fill, it is only when nothing special—nothing at all out of the way—is required. Companionships, I have said before, and I say again, are only to be heard of through friends, unless people are so disagreeable, or so queer, or so utterly "impossible," that only the unhappy hireling will tolerate their society. Someone I knew who once occupied such a post told me that she was absolutely certain that this was the case, as the old lady whom she had been living with was mean to the verge of miserliness and cranky as well.

Even should you succeed in obtaining such work because you are fresh, young, and attractive, how long will it last, and what does it lead to? Nothing, and less than nothing. At the end of the period you are worse off than before, save for such experience as you have gained. I know that occasionally one or two companions do well. They marry, or their patrons leave them comfortable incomes, but these oases in the arid desert of companionships must not delude you into thinking that this is the rule instead of the rare exception. If a girl thinks nothing else will suit her, well, all I can say is, she must try her luck. So often a companionship means musical talent, a gift for housekeeping, a knowledge of travelling and foreign languages, and very many other things. It is by no means all play.

It also implies an amiable temper, and the possession of what is termed "a thick skin." There can be no delusion about this, or if there is, it will speedily be dispelled. There are some people who, under more fortunate circumstances, would be shining lights in Society, but whom stern poverty debars from those scenes for which their talents fit them—people of this type are, perhaps, best suited as companions, for their gifts are usually not of a marketable order, and even they must kick against the pricks occasionally.

Then would-be housekeepers so often think that just an acquaintance with the management of the most modest ménage suffices. That equips them for any post as housekeepers. They do not apparently realise that a practical grip and comprehension of every detail is the only way for successful housekeeping, and if a man requires such an individual he needs certain social gifts as well. The housekeeper must often be the cook, and she should understand enough about housemaid's work to supply any deficiencies in that line herself. She is often required to be musical, and to understand entertaining on a modest scale as well.

The secretary's post—that impossible post, where the work is very easy and the pay very good—is the most sought after of all. That you should be a quick and accurate typist and shorthand writer, write English well and grammatically, know one or more foreign languages thoroughly, and be really well read and well educated are details scorned by the woman who writes a fair hand, and has some knowledge of accounts! And yet secretaryships are few and far between, and the competition even between well-trained and capable women is severe. What chance, then, has the ignorant tyro, who knows nothing of the work? No; if you must make money, waste no time, but be trained for something definite; for miserable pay, uncertain employment, and overwhelming competition attend any form of work which is open to the vast horde who, by some means or other, are forced to make what they can, when and how they can.

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For Description see Pages 34 to 40.

Price of Paper Pattern, 6½d., post free, of Madame Myra, *10 and 11, Fetter Lane, E.C.*

No. 331.—Wanted post at Court dressmaker's or tailor's. Knowledge of book-keeping. Can attend to correspondence. Clever saleswoman. Wants millinery training. Salary essential. Two years' reference in West End.

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ANSWERS TO CORRESPONDENTS.

NOTE.—Every Correspondent will be replied to in these columns, except those whose affairs cannot wait, or who desire certain private information; such will be answered by post, provided twelve half-penny stamps and stamped addressed envelope be enclosed. No notice whatsoever will be taken of any letter not complying with these conditions. All letters must be addressed to "Miss W. Jones." Correspondents are especially requested to observe this, as otherwise delay inevitably occurs.

Training as a Fashion Artist (B. R.).—If you care to send a letter stamped, I will forward it to my correspondent "H. R.," but she wants to get a paid post, not more training, except such as she can obtain after work hours. You do not say how you are getting on, nor if the introductions have been of use to you. Thank you for your letter, and for your kindly interest in my correspondent.

Post Wanted in Ladies' Club (F. A.).—Thank you for your courteous, grateful letter, and for the lovely little specimen of your work. I am indeed sorry to hear that you missed such a pleasant post. I think every woman worker finds that influence plays a tremendous part in life; how much we perhaps scarcely realise. I am very sorry that the advertisement I sent you was of no use. I still think it worth your while to study these in any free library. Something might result, and it does not do to throw away any chances.

Dressmaker at Battersea (Miss A.).—When you require a re-insertion of your Register notice, will you please put your Register on the coupon, as it saves me a long search for it, among the hundreds there.

Dressmaking and Renovations (E. H.).—Thank you for your good wishes, which I heartily reciprocate. I am sorry that you have abandoned your idea, as it seemed to offer a good opportunity, and to provide steady work and pay. Still, you live in a growing neighbourhood, and should not have much difficulty in obtaining work. Some circulars distributed at the various residences in your suburb might be of use. Many people when they go to a new place, are very glad to hear of a dressmaker. I hope all traces of influenza have left you now. It is a truly terrible complaint.

Dressmaker at Penge (Mrs. P.).—Kindly put your Register number on the coupon for re-insertion.

Ladies' and Children's Dressmaker (Mrs. C.).—Certainly I will do all I can for you, and you have my sincere sympathy in your great loss. There is no sadder position in all the world. I am putting you on my Register, and you should try and get people in your neighbourhood to interest themselves in you, and ask one to recommend another. As the party season is coming on many mothers might be glad of your service.

THE PERILS OF THE ORCHID.

A capital story comes from New York anent an orchid, of unusual rarity, which the steward of an ocean liner has secured at the peril of his life. On the island of Cellbes, in the Malay Archipelago, the Malays had erected an idol to commemorate this most remarkable orchid, and they threatened to kill all who trespassed on the marsh where the plant grew. But Mr. Dedekind, the steward, who is an enthusiastic admirer of Mr. Chamberlain, secured the specimen, and means to present it to the ex-Colonial Secretary. The romance associates itself at once with the Gaiety musical play, and with certain nerve-destroying stories by Arthur Morrison and Guy Boothby, who would assuredly show us a "little swarthy Malay" with a poisoned Kreese concealed about his scanty garments, endeavouring to penetrate to the orchid's hiding place at Prince's Gardens or Highbury, and stabbing all who came in his way.

"I thought I must write to tell you how very pleased I am with the skirt pattern you sent me."—E. H.

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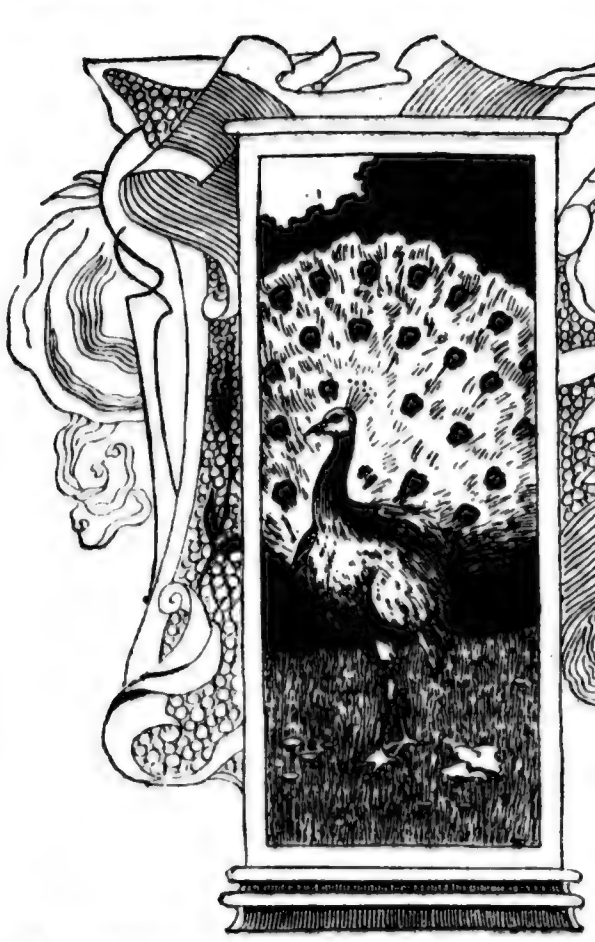

Home Decoration.

ON BUILDING UP.

ALTHOUGH the beautifying of the home will probably never have the same absorbing interest that dress has for the average woman, yet there are very few now who feel a total indifference to the subject. Forty or fifty years ago houses were allowed to go on as they had always been, possibly gloomy, probably grimy, and certainly ugly. Women never considered the artistic possibilities of the home, and that their rooms were capable of being beautified does not appear to have occurred to them.

However, once interest was roused in the subject, women were full of zeal over this new outlet for their taste and energies; they made a clearance of the old furniture, sometimes unfortunately without discriminating between the good and the bad, and they replaced it with the fashionable furniture of the moment—a suite of chairs with no beauty of design and no advantages in the way of comfort, and a sofa to match. So that on the whole the first decorative awakening led to little if any improvement in the state of English rooms. But the interest in the subject went on developing, and the standard of taste was raised by the educating influence of various writers, until to-day there are very few women who would admit to an absence of ideas on the subject of the furnishing and decorating of rooms.

Why, then, is it that a really successful room, one which impresses you directly you enter it, and allows you to carry away a definite impression of its characteristics, is a thing so rare as to find a place within one's memory?

I think the reasons are, firstly, that most people are afraid of colour, and without plenty of good colour a room must be characterless, and, secondly, that among a number of small, irrelevant bits of furniture and knick-knacks anything good which may be in the room fails to assert itself.

I believe that if many people who ask themselves, "What can I add to my drawing-room?" were to try the effect of conscientiously answering the inquiry, "What can I turn out of my drawing-room?" the appearance of their rooms would be wonderfully benefited.

There is pretty sure to be at least one good thing in every room—an inlaid satinwood table, an old ormolu-mounted cabinet, a Sheraton bureau, or a bit of nice old oak—but what chance has this one desirable item against a crowd of bamboo flower-stands, enamelled chairs, spindle-legged tables, and painted milking-stools? The fact of harbouring these things is in itself proof of the absence of a decorative conscience; there is no excuse whatever for their existence, since, however hard it may be to get just the right things, it is perfectly easy to avoid having the wrong ones.

ARRANGEMENT OF A MANTELPIECE.

The wise woman, then, sternly examines the ingredients composing her room, and banishes anything that is either superfluous or in bad taste. This leaves the foundation on which she must build up her room anew. It may look a very slight foundation, but at any rate it is a beginning of the right kind; and, however few these worthy things may be, if their owner has any artistic perception at all she will rejoice to see them assuming their own proportions now they are rid of the distracting environment of rubbish. This said rubbish is, however, by no means a negligible quantity. Introduced into the next neighbouring sale it will realise quite a substantial sum (it is almost a truism to say that rubbish is the thing that "goes" at a sale), and this sum can be laid out on some desirable piece of furniture, well in keeping with the survivors of the clearance.

Of course, the process need not be carried out at one fell swoop. It would be ridiculous to urge anyone to clear out everything in her drawing-room with the exception of one piece of furniture, but what I want to advocate is the gradual elimination of anything trivial or superfluous, and the building up, on the foundation of any good things one may possess, of a room which shall be in harmony with itself. Apart from actual rubbish, I am sure most rooms suffer from an over-abundance of little things, and so fail in the broad general effect. A good sweep of floor space looks far better than a quantity of small tables, plant stand, and chairs, to say nothing of the qualities of framed photographs, meaningless ornaments, and odds and ends which disfigure so many rooms.

What to put over the mantelpiece appears to be a problem to a great many women. The old-fashioned over-mantel, with its meaningless pillars, shelves, and bits of looking-glass, if it is not already extinct, certainly ought to be; and, to anyone still possessing one of these, my advice is to put it among the "weeded out" things for sale. What to replace it with of course depends on what likely possessions one has. A good water-colour or print in the middle makes a point round which to arrange smaller pictures, or an upright mirror on one side, with an irregular arrangement of pictures along the mantelpiece, prevents the stiffness which tells so much against success. A convex gilt mirror, with eagle on top, makes as nice an over-mantel as one can wish for, and reproductions of this old-style glass are now to be had quite inexpensively.

S. LESLIE.

AN EXCELLENT POLISH FOR LINOLEUM.—Mix equal quantities of linseed oil and vinegar, and shake well until they become like cream. Apply with a piece of rag or flannel, and polish with a soft cloth.

"I have only just seen 'Myra's Journal,' and like it so much that I shall continue to take it."—M. Lake, Halliford St., Islington.

THE MAKING OF MARMALADE.

FEBRUARY is emphatically the marmalade-making month, and whether we use Seville oranges, or tangerines, or lemons, we shall do well to make our supply while the fruit is at its best and tradesmen have not had their stock depleted by earlier purchasers.

Marmalade making in olden days was a long and complicated proceeding. First the oranges were soaked for thirty-six hours in cold rain-water, then wiped dry, and put into a pan with enough cold water to cover them, and boiled until the skin was quite soft. The next process was to cut each orange in half, and with a silver spoon scoop out all the pulp and pith, leaving the thinnest possible skin. The pulp was all put into a muslin bag and laid aside; the skins cut into infinitesimally small strips with sharp scissors. After that the pulp was placed, in its bag, in the water in which the oranges had boiled (1 pint of water for each pound), and boiled until its flavour was extracted, when it was removed, no longer useful. And now the strips were added, with 1lb of fine sugar for each pound of them and the juice of 2 sweet oranges to every dozen Seville oranges, and the marmalade boiled until the syrup was clear as amber and the "chips" soft and clear also. Not yet was the process finished, however, for the pots must be dried and heated, the marmalade put in hot and left to cool. Then paper dipped in brandy must be carefully laid upon the top of each pot of fruit, and finally parchment must be stretched over all and sealed, signed, and labelled.

Our methods are more rapid now. We use the whole of the oranges, and waste or throw away nothing. We do not, at least in some recipes, soak the oranges, thereby saving time, and we may, if we will, buy or hire a marmalade-cutting machine with which to materially lighten our labours.

When the marmalade is made we use no brandy-paper (we use it up too rapidly to wish to preserve it for an indefinite length of time), and we find tissue paper soaked in milk a sufficient substitute for seals and parchment. while, alas! few are those who sign and label each pot! I give below several recipes—all of them good in their several ways.

Marmalade Costing 1½d. per Pound.

Take 6 Seville oranges and 2 lemons, and cut them up finely, removing the pips. To every pound of cut fruit add 3 pints of water, and let it stand till next day; then boil for half an hour, and leave for another 24 hours. Next day weigh the boiled pulp, and to every pound add 1lb of sugar, and boil for half an hour. The orange pips should be soaked in 1 pint of water for 24 hours. Then the water should be strained, and added to the pulp before weighing.

Another Method.

Slice Seville oranges very thinly, removing only the pips. To each pound of fruit add 3 pints of cold water. Stand for 24 hours. Then boil till tender. To every pound of boiled fruit add 1¼lbs cane preserving sugar. Then boil as quickly as possible until the syrup jellies, which will be in about 1½ hours. Unless the *full* quantity of water is added the marmalade will not be at its best.

Marmalade Costing 2½d. per Pound.

Seville oranges 6, 2 lemons, 6lb lump sugar, 6 pints of water. Cut up the oranges into as fine slices as possible. Put all, excepting the pips, in a large bowl, and cover with 5 pints of water. Put the pips in a separate bowl with the remaining pint of water. After 24 hours add the water strained from the pips to the water and oranges, and boil all together 1½ hours. Then add the sugar, and boil another hour. Pour into pots, and cover while hot. Average cost, 2½d. per pound.

Grated Orange Marmalade.

To 12 Seville oranges allow 3 lemons, and to each pound of fruit allow 1¼lb of sugar and a teacupful of water. Wash and brush the fruit, and when wiped quite dry grate off all the yellow rinds, and tie them in muslin, boiling them for 2 hours. While the rinds are boiling slice the fruit, and squeeze out all the pulp and juice; put the remainder into the water intended for the syrup, stirring it frequently; then strain the water through a hair sieve, and put it into a preserving pan with the sugar, bruised, stirring it till the sugar is dissolved. Set it on the fire to boil until it has cleared off the scum; drain the grated rinds well, and add them with the pulp and the juice into the syrup. Boil until quite clear and the fruit well done, and then pour it into small jars.

Tangerine Orange Marmalade.

Pare off the rind, and to every 6 tangerines allow 1 Seville and 1 sweet orange. Peel these also, and slice all the peels into strips, making them thin or thick according to individual preference. Remove all the white pith from the skinned fruits, place them in a pan, and cover with cold water. Bring almost to the boil, pressing the fruit down with a wooden spoon all the time. Then remove it from the water, and mash it through a sieve. Then add this purée to the chips; strain off all water, and to each pint allow 1lb of the best cane sugar. To every 4lb of oranges the juice of a lemon and its grated rind is an improvement. Cook until the marmalade jellies, and pot as usual.

Lemon Marmalade.

Take 1 dozen good, large lemons, slice them thinly, removing the pips; add 6 pints cold water, and let this stand 24 hours. Then boil it until the chips are tender, and pour into an earthenware bowl, and again let it remain 24 hours. Then add 12lb preserving sugar. Boil the whole together until the syrup jellies, and the chips are transparent. In taking out the pips be very careful to leave all the pith, as that helps to make the syrup good.

One or Two Hints for Marmalade Making.

When possible make marmalade on a bright, sunny day. If made in damp weather the syrup will not set so easily.

To grate the oranges, use a large-holed suet or vegetable grater.

Do not trouble to label each pot, but paste a label on the edge of the shelf in the jam cupboard, with date of making, and number of pots on it, and be careful to have only the kind named on the label placed over it. Letitia Hope.

ANSWERS TO CORRESPONDENTS.

A Training School for Cooks.—At the Glasgow Training School of Cookery and Domestic Economy it is possible for students to be boarded at the Housewifery Centre, 121, Bath Street, but I do not know whether that means "lodging" also. Will you write to the Secretary, Miss Paterson, and ask? You will then get prospectuses, &c. I shall gladly help you if I can in any way, and you need not be afraid to write to me. I think your determination to make a living for yourself is, under your special circumstances, admirable, and I wish you good luck.—Hoyos.

Cookery Competitions.—No, it is not necessary to apply for the prizes awarded. They are always sent out promptly from the office of Myra's Journal. Thank you for your letter. Go on and prosper.—Brechin.

Another Competitor.—I have forwarded the receipt for your prize to the Editor. I am afraid I cannot enter into correspondence as to why certain recipes or hints fail to gain prizes, or why others win them. All that are sent in duly reach me, and it would astonish my correspondents if they saw how often I receive half a dozen of the same, word for word, within a few days of each other. I am glad your Belfast friend is so very delighted with Myra. If she loves the competitions so much, why not persuade her to take in "Woman," price 1d. weekly. There are competitions galore there, and it is published also by Beeton and Co.—Gladys.

Oatcakes.—Here is a genuine Scotch recipe: Melt 6 teaspoonfuls of dripping, add it to 1lb Scotch oatmeal, ½ a teaspoonful of salt, and then add as much water as will make a soft dough. Knead until very smooth. Press it into a round cake, ¼in thick. Then roll out as thin as required, with a ribbed roller. Divide into cakes, and bake them on a hot girdle until firm. Then take them off, dust them well with oatmeal, and toast them before the fire till they curl up: 1lb of meal will make a good many.—Suffolk.

What Shall I Do with Old Lamp Wicks?—Well, I think I can tell you. Cut them up into two-inch lengths, and put them in an old tin box; they make excellent firelighters. As to the smelling of your lamps, it may be from the oil; if that is not good, certainly; but it is much more likely to be because the lamp is either not clean, or you have filled it too full, and the expansion caused by the heat has drawn it up so that it has slightly overflowed.—Lucia.

Vegetable Cooking.—Here is an axiom for you: "Put all vegetables which grow *under* the ground on to boil with cold water; all which grow *above* the ground, in boiling water." That is easy to remember, is it not? Brussels sprouts need 12 to 15 minutes' fast boiling in well salted water. Cabbages 15 to 20 minutes. Test them with a fork if you are not quite sure whether they are done or not.—B. B. B.

Letitia Hope.

Cookery Recipes and Household Hints
PRIZE COMPETITION

To provide our readers with interesting and original recipes for Cooking and Hints for the Household, we are offering:

FOUR PRIZES, 2s. 6d. each, for the Four Best Cooking Recipes, and FOUR PRIZES, 2s. 6d. each, for the Four Best Household Hints.

Competitors must send in their Recipes and Hints on or before February 15, addressed to "Mrs. Hope, Myra's Journal" Office, 10 and 11, Fetter Lane, E.C.

One or both the coupons below must be sent in with the Recipes or Hints.

Competitors must write their Cookery Recipes and Household Hints on *separate sheets*, and put their name and address on each. The sheets can then be pinned together with each coupon.

COOKING RECIPES.
FEBRUARY, 1905.

HOUSEHOLD HINTS.
FEBRUARY, 1905.

The Result of the Competition will be published in the April number.

Mrs. C. W. Earle, in her well-known book, "More Pot Pourri," strongly recommends "Union" Paste for Cockroaches. An infallible remedy for the pest. In tins, 4s., 2s., and 1s. (postage 3d. extra), of all Chemists, &c. Manufacturers: Howarth and Fair, Crookesmoor, Sheffield. Wholesale: Newbery, Charterhouse Square, London.—(Advt.)

HEALTH AND PERSONAL ATTENTION

(See MYRA'S ANSWERS IN "MYRA'S JOURNAL").

EXTRACT FROM

POSTAL TOILET LIST.

[New and greatly enlarged edition, with chapters on the care of the hair and complexion, &c., and many new preparations, will be sent by return of post, on receipt of stamped address.]

PHILIP H. MASON,

Pharmaceutical Chemist, 25, BANK PLAIN, NORWICH.

IMPORTANT NOTICE.—All Articles in this List admit of Postal Transit, and will be delivered free per post at the prices marked, secure from observation, and carefully packed on receipt of P.O.

Agents for New Zealand: Messrs. Walker, 125, Colombo St., Christchurch. From these Agents any of the Toilet Preparations may be obtained

COLD CREAM OF WOOL FAT AND CUCUMBERS (NUTHALL'S).—Strongly recommended for general use, both on account of its healing qualities and of its freedom from irritating properties. Wool fat is essentially the natural fat of the Skin, and upon its presence depends the Skin's healthy condition. When absent or deficient, the skin loses its elasticity, becomes dry, and apt to chap and crack. The above Cold Cream will be found to remedy and prevent all these unpleasantnesses, and its continued use will render the skin distinctly softer, more elastic, and of a healthier colour. It is emollient and healing, and will counteract the ill-effects of hard water and of over-exposure to cold, wind, or sun. Its constant use is invaluable for preventing and removing wrinkles and crowsfeet. 3s. 6d.

EXTRACT OF SEA WRACK (FUCUS VESICULOSUS). — The new remedy for obesity. This preparation has met with a wonderful demand. Its effects in some cases seem magical. It is perfectly safe for the most delicate constitutions. Price 3s. per case.

EXTRACT OF SEA WRACK PILLS.—Are prepared for those who prefer it in this form—each pill containing one dose of the extract at the same price. 2s. 9d. per case

THE GARRISON HAIR DYE.—An absolutely harmless hair dye in one solution. Easy in application, rapid, cleanly, and almost infallibly certain in effect. This is the Hair Dye *par excellence* for those who prefer a dye in one solution. Black or Brown, 3s. 6d. per case.

NORVICIA CREAM AND HERBAL POWDER.—A perfect skin food. Price of case of the two preparations, 3s. 6d. By the combined use of these novel and most successful preparations the beauty of the complexion can be indefinitely conserved, and all blemishes, spots, roughness, and tan effectively removed. They afford perfect media for thoroughly massaging the skin, assisting to a remarkable extent the removal of the worn out and the building up of new tissue, whilst the muscles, upon which the appearance of plumpness depends, are greatly strengthened and developed. The cream nourishes the inner cuticle and subjacent tissue, and the albumen of the powder exercises a like effect upon the outer cuticle.

EMULSINE OF CUCUMBERS.—Dr. Anna Kingsford's Formula, Thin, 3s. 6d. and 10s. 6d.; Thick, 3s. 6d. and 10s. 6d. These Emulsines resemble the Crême Froide in their general properties, but are prepared for those who prefer an emulsion to a cream. The thick Emulsine is especially intended for the prevention of wrinkles, and is also highly recommended for winter use, while the thin Emulsine is adapted for whitening the complexion, and for summer use.

"Against the crowsfeet use Mason's Thick Emulsine. With respect to wrinkles, I have said again and again that nothing removes them so satisfactorily as the thick Emulsine. For flushing of the face and dryness of the skin use Mason's Thin Emulsine of Cucumbers. 'Cool as a cucumber' is, as you know, a comparison that has become a proverb, and with good reason. Mr. Mason has prepared two excellent emulsions of cucumber, thick and thin, which I have not seen equalled. To these he has now added a Crême Froide aux Concombres. As the responsibility for these formulas rests, in a large measure, with myself, you may feel sure I should not recommend them unless I had complete confidence in their excellence."—Anna Kingsford, M.D.

JABORANDI HAIR TONIC.—Prepared from selected South American Jaborandi Leaves, containing the newly-discovered alkaloid Pilocarpine. Highly recommended by medical authority as a hitherto unapproachable stimulant to rapid growth of hair. Used not only to prevent the hair falling, but to stop advance of greyness and induce vigorous secretion of the natural colouring pigment. 3s. 6d., 10s. 6d.

PETROLATE OF SULPHUR.—For promoting the growth of the Hair, and for preventing greyness. A new compound, which not only promotes the growth of the Hair, but also largely increases the formation of its colouring pigment. Its use has the effect of nourishing the Hair and increasing its growth, and also of improving its colour, preventing the increase of greyness, and removing that already existing. Price 2s. 6d.

The effect of this, used in combination with the Jaborandi Tonic, has recently been found *most remarkably successful*. A lady writes, "To arrest the greyness I applied the Petrolate of Sulphur regularly every night, rubbing it well into roots of hair, while in the morning I applied the Jaborandi Hair Tonic with a soft tooth-brush. I am most pleased to tell you that after one month of this treatment, all the greyness has gone, completely."

BLOOM OF STEPHANOTIS.—An exquisite creamy white skin and complexion powder. It imparts a beautiful natural whiteness and youthful softness and delicacy to the skin. The painful "flushing" of the face, brownness of the neck and arms, undue redness of the face and hands, are obviated by one application. For personal appearance at Court, the Ball, or Concert it is indispensable: it represses the unpleasantness of sensible perspiration and its disagreeable accompaniments. Travellers and residents in warm climates will find it invaluable. It so entirely prevents the discolouring action of the sun on the skin that freckles are almost unknown to those who use it. In polished apple wood case, with toilet puff, 3s. 6d.

"For my own part, I am in the habit of recommending Mr. Mason's Stephanotis Face Powder, because I trust him, and know that he is moderate in his charges and honest in quality."—Anna Kingsford, M.D.

HYGIENIC SKIN CREAM.—To all who desire to retain a smooth, healthy complexion, and soft white hands to an advanced age, this cream is indispensable, as it is unequalled for whitening the skin, removing redness and roughness, and healing chaps and cracks. Its absolute purity renders it equally as desirable for the Nursery as for the Toilet. 2s. 6d.

HENNA HAIR DYE (IN ONE SOLUTION).—An entirely vegetable preparation, obviating the use of lead or any metallic dyes. It is guaranteed to be entirely harmless to hair or health. It is most simple in application, and in every way superior to the old-fashioned metallic dyes in two solutions. 3s. 6d., 10s. 6d.

"Of all the brown dyes I have tried, I like best Mason's Henna Dye It is entirely vegetable and harmless."—Anna Kingsford, M.D.

CREAM OF STEPHANOTIS.—An exquisite creamy white skin and complexion cosmetic; imparts youthful softness and delicacy, with a beautiful natural whiteness to the skin. Composed of perfectly innocent ingredients, this Cream has a most beneficial action upon the skin. It obviates in one application brownness of the neck and arms, or undue redness of the face and hands. For personal appearance at Court, at Balls, or other crowded assemblies, it is indispensable, especially as it represses the unpleasantness of perspiration and its accompaniments. In warm climates it will be found invaluable. Also to prevent the appearance of that unpleasant redness or flushing of the face, which is so common annoyance. So completely does it prevent the discolouring action of the sun on the skin that freckles are rarely, if ever, known to those who use it. It subdues the redness of the features caused by exertion, cooling the skin in a most delightful manner. 3s. 6d. per case.

SULPHUR SOAP (FOR THE HAIR).—The natural colour of the hair is due to an organic pigment, into the composition of which sulphur and iron largely enter. It is believed that in many cases grey hair is due solely to a deficiency in this natural secretion of sulphur. In such cases the sulphur may be applied to the hair glands by occasionally washing the hair and scalp with the above soap. It is most particularly recommended that in cases of incipient greyness this should be tried before artificial colour restorers are resorted to. It is also the best soap for cleansing the hair before applying any dye or colour restorer, as it greatly quickens and enhances their action. It is also of great service for washing the skin in many cases of eruption and skin diseases. 1s. 1d.

"Better try Mason's Sulphur Soap and soft water."—Anna Kingsford, M.D.

TOILET SACHETS.—These charming novelties form an important adjunct to the Toilet, and are invaluable for improving and preserving the complexion. The Sachets are prepared from certain flowers and seeds, which possess a tonic, preservative, and softening effect upon the skin. By their constant use, the freshness of the skin natural to youth can be preserved to a mature age, the fineness of its texture improved, and the formation of wrinkles and freckles prevented. Where the complexion is already impaired, their use will bring about a marked improvement, and give a much more youthful appearance. There are three varieties of the Sachets, viz., for Blondes, for Brunettes, and Special for those with impaired complexions. 3s. 6d. per box of 25.

WALNUT JUICE AND NUTGALLS.—Having often been required to prepare Walnut Juice for ladies, I have found that it is not perfectly successful by itself as a hair stain. After many experiments I am at last able to introduce a combination of Walnut Bark and Nutgalls, which is perfectly effective in giving to grey hair various shades of rich natural brown, very different from the dull metallic black of lead restorers. It is at the same time perfectly safe (Walnut Juice has been used for centuries as a hair dye). Price 3s. 6d. per case, post free, with full directions.

DEPILATORY (POWDER).—Mr. Mason is continually asked by ladies for a Depilatory which will, in one application, not only remove existing superfluous hair, but prevent its reappearance. He wishes clearly to state that it is impossible to do this. All that can be done is to remove the hair, after which an occasional subsequent application on the surface of the skin will prevent it from attaining a visible growth. The above preparation will do this without injury to the skin. Science cannot achieve more. With directions, 2s. per packet.

"Mr. Mason's Depilatory is at once the cheapest and best I know of."—Anna Kingsford, M.D.

EYEBROW AND EYELASH DYE.—A simple and instantaneous application, requiring renewal only at long intervals. Has been much approved, and seems to have met a pressing want. Black or brown, 2s. 6d. per case.

"Nothing will darken the eyelashes permanently except a dye. Mr. Mason sells an eyebrow and eyelash dye at half-a-crown the case, black or brown."—Anna Kingsford, M.D.

GANTS GRAS POMADE.—A novel form of the well-known Gants Gras of the French and Italian perfumers of the last century. By its use (with soiled white kid gloves) the hands may be rendered beautifully white and soft in a few nights. 1s. 6d. per jar.

"The best cure for red arms is the use of a paste made of emollients, and worn all night. Mr. Mason has a 'Gants Gras Pomade' which will suit the purpose. Sleep in kid gloves smeared inside with Gants Gras Pomade. It is far more efficacious than cream rubbed in in the day time."—Anna Kingsford, M.D.

PEROXIDE OF HYDROGEN, OR BLEACHING FLUID.—For giving a bright golden tint to the hair. The only agent that will do this without injury to the hair or to the skin is Peroxide of Hydrogen, which is the base of most, if not all, of the expensive golden washes which are sold under attractive and high-sounding names. Mr. Mason will forward a supply with full directions, post free, 4s.

"Peroxide of Hydrogen is the only safe and convenient hair bleacher known."—Anna Kingsford, M.D.

FOR OTHER HAIR DYES AND COLOUR RESTORERS SEE THE ENTIRE LIST.

Descriptions of Our Illustrations

Beautiful Bridal Gown.

No. 4944, Page 7. Five-gore foundation skirt of white satin, edged with a pleated flounce. Overskirt (five breadths) of double-width silk muslin, made quite apart, pleated into the waist, arranged to look like a separate skirt and petticoat, the skirt part edged with a deep lace flounce headed with a frill of lace and a bouillonné of muslin. Knots of orange blossom. Train of white satin, pleated into waist, lined with silk. Cut a bodice lining, back, four sides, two deep-waisted fronts, to hook down front centre. Tack, fit, seam, and bone, leaving only the side seams. Veil with a very full muslin back and two fronts, gathered to drape prettily. Finish the side seams. Add a bolero back and two fronts of satin edged with lace. Finish shoulder seams. Fichu of muslin, edged lace. One-piece sleeve of muslin, on a smaller lining, with lace frill. Tulle veil and wreath of orange blossoms. 44-inch muslin, 7 yards; 22-inch satin, 20 yards.

Bridesmaid's Dress in Cream Crêpe de Chine.

No. 4945, Page 7. Five-gore foundation skirt of cream silk. Veil the edge of skirt with a pleating. Five-gore full over-skirt of cream crêpe de chine, edged with rows of leaf green velvet ribbon. The tops is pleated into the waist to fit. A bodice lining is cut with three-piece front, to close on left of front centre panel. Tack, fit, seam, and bone, leaving only the shoulder and side seams. Cover centre panel top with lace. Veil the rest with a back and two crossed fronts of the skirt material. Finish the seams. Belt of draped green panne, mounted on a boned lining. One-piece collar of the crêpe, silk-lined, trimmed with rows of velvet ribbon. A sleeve lining is veiled with a one-piece sleeve (forming two puffs) and a lace or crêpe lower sleeve. Lace band collar. 46-inch material, 3 yards,

Velvet Gown for a Bride's Mother.

No. 4946, Page 7. Nine-gore skirt. Pleat the materia into the waist. Hem from the back, invisibly, and cover hem with a silk flounce to match. Wear over the five-gore foundation skirt with pleated flounce. A bodice lining is cut with three-piece front to close on left of front centre panel. Tack, fit, seam, and bone, leaving only the shoulder and side seams. Cover centre panel top with a plastron of tucked silk and lace and two crossed waistcoat fronts of broché. Veil the rest with a back and two full fronts of velvet. Finish the seams. Belt of draped velvet, mounted on the boned lining. Fichu of rucho-edged draped velvet. A sleeve lining is veiled with a one-piece sleeve, arranged in two puffs, finished with a shaped velvet silk-lined frill, which veils a lace frill. Lace lower sleeve. Lace band collar. 20-inch velvet, 18 yards; 22-inch broché, 1 yard.

Tailor Gown with Bolero Coat.

No. 4953, Page 13. Good model for cloth, coating, or tweed. The pattern of the skirt is in four pieces (half the skirt): one pleated back (back forms an inverted box-pleat), one pleated shorter side, half the tablier cut in one with the shaped flounce. Pleats are wheelmarked and notched on pattern. Lay the pattern pieces on 5 yards of 48-inch material. Two added breadths must eke out the flounce. Tack the seams according to notches. Pleat the material into the waist and arrange the flounce in place. Try on the skirt. Stitch and press the seams. A lapped seam joins skirt and flounce. Finish the front opening with stitched facing bands of silk and close with glove-stud skirt fasteners. Bind the waist, and close with two hooks and eyes. Broad draped belt of velvet, supported on bones. Wear over the five-gore foundation skirt of silk or moirette, edged with a pleating. The bolero coat has a back and two fronts, prettily stitched and silk lined. A shaped band of white cloth decorated with velvet appliqués simulates a waistcoat. Big gigot sleeve (one piece), pleated into a smaller lining, which is shaped with a dart. 48-inch tweed for coat, 2 yards.

The New French Coat (Back and Front Views).

No. 4954, Page 13. Smart box-pleated skirt of face cloth, &c. The pattern is in four pieces—half the front, two sides, half the back. Sides and back are arranged in box-pleats (pleats notched and wheelmarked on pattern). Lay the pattern pieces on 5¼ yards of 48-inch material. The material is doubled, selvedges meeting, back and front centres laid on fold so that each is cut in one piece, the other pieces being cut in duplicate. Tack together front, sides, and back. Arrange the pleats, try on. Then stitch and press the seams, and stitch down pleats, the stitched part getting shorter and shorter towards the back. Pleats can be left unstitched for those who like the fuller effect, held at the back with tapes. Hem the lower edge, felled from back. Make the opening in the left tablier seam. Fell over the edges with glacé silk, and sew on glove-stud fasteners. Bind the top edge, closing with two hooks and eyes, pressing it very flat. The pocket can be inserted in one of the seams on the right, whichever is found most convenient. Wear over the five-gore foundation skirt, edged with shaped flounce (pattern in one piece, half the flounce). Dainty French coat to match. A back, four sides, and two fronts, basques cut full enough to flute. Face fronts with the material. There is no collar. Stitch down the edge all round. Line with silk, cut on the coat pattern, but seamed apart. One-piece sleeve of lining, shaped with a dart, veiled with a big pleated one-piece gigot sleeve. 48-inch material for coat, 3 yards.

No. 5036. Picture Design for Dinner Gown.

For Description see pages 34 to 40.

Price of Paper Patterns, Skirt, 1s. 0½d.: Foundation Skirt or Bodice, each 6½d., post free, of Madame Myra, *10 and 11, Fetter Lane, E.C.*

Tailor Gown with Double-breasted Eton Coat.

No. 4955, Page 13. Skirt like No. 4954. Coat has two backs (cut with fluted back basque), four sides, two double-breasted fronts. Face fronts and reefer collar with the material. Line the rest with silk, cut on the coat pattern but seamed apart, the edges slipstitched over the stitched coat edges and front facings. Gigot sleeves (one piece) pleated on to a one-piece lining (shaped with a dart). Close coat with large metal buttons and buttonholes. 48-inch material for coat, 2½ yards.

New Evening Sleeves.

Nos. 4960—4964, Page 16. The square appearance of the shoulder, so noticeable in the new sleeves for coats and day bodices, is by no means so necessary for thin sleeves of evening blouses, bodices, or tea-gowns. Indeed, for the most part, here is to be found a compromise, the large pleats of the shoulder being either much modified or being encouraged to droop downwards so as to admit a fall of lace, a more or less ornamental berthe, &c. On page 16 are illustrated six beautiful sleeves now being employed for evening dresses or tea-gowns. One of the prettiest (No. 4960) is simply a gathered wing sleeve caught up and gathered on an epaulet lining to form a puff. An old-fashioned wing sleeve could be renovated this way. Some very soft material like double-width crêpe is required to give a pretty effect. 1¾ yards of double-width material is required. No. 4964 is also a suggestion for a renovated silk sleeve. The tucks at the top have been

"Your patterns are so excellent I do not care to use any other."—A.

unpicked and ironed out, the fulness being gathered into the armhole. Over it an epaulet sleeve or a frill of lace is hung. The elbow part is left in its original shape—a frill of spotted net, decorated with lace appliqués. To make this sleeve new, 2 yards of 22-inch silk, ¾ yard of 18-inch piece lace, and 1 yard of 27-inch net are required. No. 4962 is a pretty transparent sleeve, gathered into a tucked epaulet (tucked to flat pattern), and with a tucked lower sleeve. It looks well in sprigged net, or printed chiffon, and takes 1½ yards of double-width material. No. 4961 is a triple sleeve of chiffon—two frills hung on a lining and a top frill sleeve tucked to flat pattern. The decoration is an appliquéd lace medallion and a folded strap of ribbon or chiffon (45-inch material, 1¼ yards). No. 4963 is a draped short sleeve, suitable for silk or velvet, trimmed with chenille fringe and ruched chiffon (20-inch velvet, 1½ yards). No. 4965 is a very pretty sleeve—an epaulet of gathered chiffon, with draped lace frills and a lace berthe (chiffon, ½ yard; inch lace, 1¾ yards; narrow edging, 1 yard; lace insertion (for berthe), 1½ yards.

A Princess Tea Gown of Velvet or Velveteen.

No. 4987, **Page 18.** Cut a fitting Princess dress in velveteen and in silk or mercerised lining—a three-piece front, two sides, two backs, to fasten on left side of front centre panel. Fit, seam, and make it entirely, boning the seams with care. Close with small paste buttons. One-piece white silk lace-decked collar tucked to the flat pattern. One-piece wing sleeve cut in points, the top pleated into the armhole. It is edged beneath lined points with lace. 21-inch silk, 1¼ yards; 24-inch velveteen, 1¼ yards.

A White Crêpe Tea-Gown.

No. 4988, **Page 18.** Cut a low-necked, sheath-like well-fitting Princess dress in white silk or mercerised lining—two two-piece front, two sides, two backs, to fasten down the front centre. Seam and make it entirely, edging it with a shaped flounce. On this is arranged a full dress of white silk crêpe—two fronts, four sides, two backs, gathered at the top and arranged in box-pleats (pleats front and back wheelmarked on patterns). A draped satin belt is passed under the pleats. Close with hooks and eyes beneath front box-pleat. The dress is finished with a two-piece yoke (closing on left shoulder) made up to flat pattern with crêpe tucks and bands of rich-patterned lace insertion. Black velvet ribbon bows. One-piece lace sleeve, pleated on a silk lining, finished with bows and lace frills. 46-inch crêpe required, 9 yards; 21-inch silk, 16 yards.

Princess Tea-Gown with New Sleeve.

No. 4989, **Page 18.** Cut a fitting Princess dress in white silk or mercerised lining—a three-piece front, two sides, two backs, to fasten on left of centre panel. Cover back and sides with Oriental satin. On front is arranged a full dress of white silk muslin. Tuck the lower edge to the flat pattern. Added fronts of satin. Tack, fit, seam, and bone. Face added satin fronts with white silk. The lace yoke collar is of white silk, edged with lace appliqués edged with white silk fringe. Elbow-sleeve of lining holding the ruffled satin sleeve, and a muslin wing-sleeve edged with lace. 46-inch muslin required, 4 yards; 21-inch silk 16 yards; double-width satin, 7 yards.

Evening Frock for a Youthful Matron.

No. 4970, **Page 19.** Five-gore foundation skirt of rose pink silk or silk-and-cotton material. Veil the edge of skirt with a pleating. Five-gore full over-skirt of white crêpe de chine, cut in large scallops and edged with a gathered very deep flounce of spotted white net decorated with lace applications. This is gauged to end of scallops, secured to the foundation skirt, outlined with a satin ruche. The top is tucked to fit, the tucks wheelmarked on pattern. Cut in pink silk a bodice lining with double front, to close to the left front down the centre, then cross to fasten under the left arm. Tack, fit, seam, and bone, leaving only the side seams. Veil with a full front and a full back of the crêpe, gathered front and back. Berthe of draped crêpe, edged with two lace frills, clasped with a pink rose. Broad boned belt of pink satin. One-piece sleeve on a smaller lining, edged with a lace frill. 45-inch crêpe de chine, 8 yards.

Smart Utility Evening Skirt with Elegant Evening Blouse.

No. 4971, **Page 19.** Seven-gore trained full skirt of Wearwell silk, pleated into the waist. It is simply hemmed, and is worn over a five-gore glacé foundation skirt edged with a corded shaped flounce. 22-inch silk, 12 yards. Cut in mercerised lining or silk a bodice lining with double front, to close to the left front down the centre, then cross to fasten under the left arm. Tack, fit, seam, and bone, leaving only the side seams. Veil with a full front and a full back of white or pale silk muslin, gathered front and back. Berthe of gathered muslin, the edge decorated with velvet ribbon, closing on left with a velvet bow. Straps of ribbon mounted on the pointed bodice simulate a belt. One-piece muslin sleeve, mounted on a smaller lining, decorated with lace frills. 45-inch muslin, 2 yards.

A Lace-trimmed Evening Gown.

No. 4972, **Page 19.** Five-gore foundation skirt of white silk or silk-and-cotton material. Veil the edge of skirt with a pleating. Five-gore full over-skirt of Oriental satin, pleated into the waist, trimmed with three lace flounces and a bouillonné of chiffon matching the satin. A bodice lining is cut with back, four sides, two fronts, to close down front centre with hooks and worked eyelet holes. Tack, fit, seam, and bone, leaving only the shoulder and side seams. Cover with a back and two pleated full fronts of the skirt material. Finish the seams. Belt of draped silk, mounted on a boned lining. Trim with bows of velvet ribbon. A sleeve lining is veiled with a one-piece sleeve of satin, edged with a lace frill. Berthe of lace, decorated with bouillonnés of chiffon. 46-inch satin, 8 yards.

Girl's Nursery or School Frock.

No. 4973, **Page 20.** One-piece circular skirt, cut circular enough to flute, tucked to flat pattern. Gather on a three-piece bodice of lining, closing at back. Cover lining with two backs and one front of the material (pleated at waist). Collarette of the material striped with waved galon. Good model for serge. One-piece sleeve mounted

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No. 5007 No. 5008 No. 5009

No. 5010 No. 5011 No. 5012

THE NEW WALKING AND EVENING SKIRTS FOR THE EARLY SPRING.

For Descriptions see Pages 31 to 40.

Price of Paper Patterns, Pleated Skirts, each 1s. 0½d.; *Skirts, Foundation Skirts, each* 6½d., *post free, of* Madame Myra, 10 *and* 11, *Fetter Lane. E.C.*

on a lining. Serge cuff, trimmed like collar. Quantity of 48-inch material for a girl of six, 3 yards.

Girl's Serge Skirt and American Blouse.

No. 4974, Page 20. Three-piece skirt, with inverted box-pleat at back. Spotted cashmere blouse—back and two fronts cut in one, right front cut with box-pleat. One-piece collar edged with a silk frill. Lower edge of blouse is gathered with an elastic or tape runner. One-piece sleeve gathered into a frill-edged cuff. Material for a girl of eight, 48-inch serge, 1½ yards; 46-inch cashmere, 1½ yards.

Boy's Nursery Suit.

No. 4975, Page 20. Good model for fine serge or cashmere. The pattern is in five pieces—half the back, half the front, half the knickers, one sleeve, one cuff. Lay the pattern pieces on 1½ yards of 48-inch material, which is doubled beneath cuff, sleeve, and knickers patterns, so that each is cut in duplicate. On the single material a space should be marked out for the lacking halves of the back and front, also for the 3-inch belt. The front is slit beneath left strap for an opening. Trim with embroidered linen. The tunic closes with small buttons. The knickers close in front over a serge fly lap, and the top buttons on to the stays. The sleeve is gathered into the cuff, which closes with buttons and buttonholes. The belt should be lined stiffiy, or it can be of leather. The pattern is cut for a boy of four. The knicker legs can be free or gathered on an elastic runner. A very small boy can wear ordinary drawers of flannel or flannelette, as they do not show beneath the tunic.

Girl's Empire Frock.

No. 4976, Page 20. Good model for velveteen. Only sleeve and bodice are lined. Three-gore skirt and three-piece bodice, closing at back. One-piece velveteen sleeve. Cuff and belt of galon. Toby frill of tucked white silk. 24-inch velveteen for a girl of seven, 5 yards.

Girl's Smart Frock.

No. 4977, Page 21. A yoke of lining (three pieces, seamed on shoulders) holds the gathered Empire frock of white silk (two breadths, the back slit for an opening) and an under-dress of rose-pink material. Edge under-dress with pleated frills. Cover yoke with draped pink silk, edged with white lace. Puff sleeves of the silk, the lower part left free for a frill. 36-inch white silk for a girl of five, 2 yards: 22-inch pink silk, 5 yards.

Boy's Dress Suit.

No. 4978, Page 21. Two-piece knickers of mulberry cloth, closing in front over a fly top. Waistcoat of white piqué. Coat of the cloth, fronts faced with mulberry silk. Face collar with silk. Shirt holds the Eton collar. Two-piece sleeve. Line coat with silk or Italian cloth. 48-inch cloth for a boy of eight, 2½ yards.

An Embroidered White Cashmere Blouse.

No. 4979, Page 22. The pattern is in eight pieces—half the back and one front of yoke, half the box-pleated back, the right full and box-pleated front cut with central box-pleat, half the basque, one pleated sleeve, one cuff, half the collar. Pleats are wheelmarked on back, sleeve, and front patterns. Lay the pattern pieces on 2½ yards of 48-inch material, which is doubled, so that front, sleeve, cuff, basque patterns are cut in duplicate. The back centre of back and yoke patterns are laid on the fold of the front centre of single material. The left front, of course, is cut without the central box-pleat. Arrange and embroider the pleats. Tack, fit, seam, and embroider yoke. Tack together the back, yoke and fronts; try on. Make buttonholes down a doubled band mounted beneath the central front box-pleat, hem the left front, and sew the buttons down the hem. Seam the side seams (run-and-fell seams). Arrange the lower edge into the two-piece basque. Try on again. Stitch the seam of junction neatly and hem the basque all round. The back edges of the basque can be seamed, or left open and hemmed. Band collar (cut with a front point and embroidered) fastens at the back. The cuff (decorated with embroidery) is sewn on the pleated lower edge of the sleeve, which is seamed inside with a fell-seam. Pleat the sleeve into the armhole and bind the seam for neatness. Belt of suède kid.

A Tucked and Embroidered Cashmere Blouse.

No. 4980, Page 21. A tucked front and two tucked backs (tucks wheelmarked on patterns), arranged into a three-piece yoke, embroidered and finished with straps of galon. Galon-trimmed band collar. The shirt is gathered into a two-piece basque. Full sleeves, arranged into the armhole with pleats (pleats wheelmarked), with lower sleeve embroidered and trimmed with bands of galon. 48-inch material, 2½ yards.

Tucked Shirt of Fancy Flannel.

No. 4981, Page 21. A plain back and two tucked fronts, right front cut with central box-pleats (pleats and tucks wheelmarked on pattern), arranged into a three-piece yoke, which is edged with lace. Added straps (held by buttons) hold the ribbon stock in place. Close in front, the buttonholes made in an underfold of right front's centre box-pleat. One-piece pleated sleeve. Trim shaped collar and cuff with lace. Satin belt supported on bones. 29-inch material, 4½ yards.

A Pretty Blouse of Spotted Veiling.

No. 4982, Page 21. The pattern is in seven pieces—half the tucked and box-pleated back, the right tucked front cut with central box-pleat, half the basque, one sleeve, one cuff, half the collar, one shoulder strap. Tucks and pleats are wheelmarked on back and front patterns. Lay the pattern pieces on 2½ yards of 48-inch material, which is doubled, so that front, sleeve, cuff, strap, and basque patterns are cut in duplicate. The back of back and front of collar patterns are laid on the fold of the single material. The left front, of course, is cut without the central box-pleat. Arrange the pleats and stitch the broad tucks. Tack together the back and fronts, try on. Make buttonholes down a doubled band mounted beneath the central front box-pleat, hem the left front, and sew the buttons down the hem. Seam the side and shoulder seams (run-and-fell seams). Arrange the lower edge into the two-piece basque. Try on again. Stitch the seam of junction neatly and hem the basque all round. The back edges of the basque can be seamed, or left open and hemmed.

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Band collar (trimmed with buttoned straps) fastens at the back. The cuff (decorated with straps) is sewn on the gathered lower edge of the sleeve, which is seamed inside with a fell-seam. Sew the sleeve into the armhole and bind the seam for neatness. Slipstitch in place the shoulder straps. Belt of suède kid.

Smart Blouse of White or Figured Taffetas.

No. 4983, **Page 21.** This is an original and really elegant design, suitable for various silks and ornamental flannels. It looks specially well in satin taffetas in a royal blue shade printed with large white ovals or pure white. The novelty of the design consists in the graceful combination of gathers and box-pleats. The box-pleats of front and sleeve are wheelmarked and notched on the pattern. The lines of gauging for full back and front are also wheelmarked. The blouse is unlined, except the gauged parts: front yoke, back yoke. The pattern is in eight pieces—right front, cut with box-pleat, one back, half the basque, one sleeve, half the collar, one cuff, front yoke in lining, half the back yoke in lining. Pleats are wheelmarked. Collar and cuff must be tucked to flat pattern, so that a good space of material must be left round those patterns. Lay pattern on 6 yards of 21-22-inch silk, which is opened out and is double beneath cuff, collar, sleeve, basque, and front patterns, so that each piece is cut in duplicate. A space is marked out for the lacking half of the collar pattern, also for the added corners of sleeve, the material being too narrow to take them entire. Stitch and press the seams. Gather the front and backs according to the wheelmarks, and secure the rows of gauging on the front yoke and back yoke of lining, arranging the box-pleat. Tack together front and backs. Gather into the lined basque (cut on basque pattern). Try on, stitch and press the seams. Hem the front edges, make worked eylet holes down the left front, and sew small hooks beneath the right front's pleat. Seam the sleeve, gather the lower edge into the tucked and lined cuff, which closes with hooks and eyes. Stitch in the sleeve and overcast the seams. Tuck the shaped collar to the pattern, line it with silk, and lap it on the blouse neck, felling the lining over the seam. The collar closes with hooks and eyes at back.

Smart but Simple Dressing Gown.

No. 4984, **Page 22.** This charming model cuts to the most advantage out of material which has no distinct "up-and-down." If narrow material is used, large added corners will be required at the backs and smaller corners at the side of the front breadths, but these are not required in 36-inch silk or double width veiling. The pattern is in four pieces—one back, one double-breasted front, one sleeve, half the collar. Lay the pattern-pieces on 9 yards of 29-inch material. Open the material to its full width, and fold it so that it is double beneath back and front patterns. The single material above is folded over to take the collar and sleeve patterns, the back centre of the collar being laid along the fold. Tack together back and fronts, according to the notches. Try on. Sew the seams and bind them for neatness. Embroider fronts with crewel silks. Face the fronts to the depth of 6in with strips of material (these can be seamed to get the length, cut from the waste). Hem the lower edge. This elegant gown, which laps well over in front, closes with a few hooks and eyes and a woollen cord girdle. The gown looks very well in fancy flannel, trimmed with lace. The embroidery is also worked on sleeve and collar. The cuff is cut with the sleeve and is turned back, faced with the material. The one-piece collar must be decorated to match the sleeve.

Lady's French Drawers.

No. 4985, **Page 22.** Two widths of silk are required, one for each leg. The separate legs are gathered into a lined shaped band, which buttons on to the edge of the corset. The legs are gathered into a tucked band trimmed with embroidered silk insertion and frill. 36-inch silk, 2½ yards.

A Pretty Tucked Chemise.

No. 4986, **Page 22.** The skirt can replace an under petticoat, when it would be trimmed, edged with a lace-decked, tucked frill, made up of cross-cut bands. Otherwise a simple hem is all that is required. A tucked back and tucked front of fine batiste (tucks wheelmarked on pattern) are arranged into a band which holds the smart shaped frill of batiste, striped and edged with lace. Lace edging finishes the armhole. 29-inch material, 4 yards.

The New Petticoat.

No. 4987, **Page 22.** To support the new skirts. Moreen or moirette are suitable fabrics for a hard-wearing petticoat, glacé silk or peau-de-soie for a more dressy one. Moirette wears very well indeed, and can be had in 42-inch width. This is the fabric chosen to illustrate our design. The top fits the figure neatly, and the shaped flounce is covered with crossway frills, corded to make them firm. Pattern of shaped flounce in one piece, half the flounce. Lay the paper pattern on 6¾ yards of 42-inch material, and cut out. Cut the frills from the material you have over. Tack and fit, stitch and press seams, put the frills on the shaped flounce and mount it at edge of petticoat. Make a plaquet at the left side of the front, fasten with buttons and buttonholes, and neaten the waist with a crosscut band of material.

A Nightdress of Fine Longcloth.

No. 4988, **Page 22.** The pattern is in five pieces—half the front, half the back, half the back yoke, one sleeve, one cuff band. Collar and sleeve frill are mere straight bands seamed, trimmed, and gathered. Lay the pattern pieces on 7 yards of 29-inch material, which is doubled under back, cuff, and sleeve patterns, so that each is cut in duplicate. The material being too narrow for the front and back pieces, there is a seam up the back, and the centre part of the front can be a separate piece. Trim collar and cuffs with lace. The collar has a lace-edged frill all round. The centre of the front slit is hemmed, this side holding the buttons. The buttonholes are made on the right. How to finish the front is shown at detail 4988A.

A Pretty Cache Corset.

No. 4989, **Page 22.** This original pattern can be of silk, cambric, mull muslin, &c. The pattern is in five pieces—half the tucked back, half the basque, the right tucked front (cut with box-pleat), one front yoke, one sleeve. Lay the pattern pieces on 1¼ yards of 36-inch material, which is doubled (selvedges meeting), the back centre of back pattern laid along the fold so that it is cut in a single piece, the front, front yoke, sleeve, and basque being cut in duplicate (left front without box-pleat). Tuck back and fronts. Arrange fronts into lace-trimmed yoke. Tack together fronts and back. Arrange the box-pleat, tack into the two-piece trimmed basque. Try on. Sew the seams (run-and-fell seams), stitch down right box-pleat and left hem, make buttonholes down the pleat, and sew buttons down the hem. Stitch together bodice and basque, gathering the front into the fitted basque. A runner should be passed through this lapped seam. Make the trimmed sleeves and sew nto armhole.

A Simple Longcloth Chemise.

No. 4990, **Page 22.** A back and front, eked out with added corners, arranged into an embroidery band, the front decorated with embroidery-edged revers. Trim armholes to match. 29-inch material, 3½ yards.

A Tucked Nightdress.

No. 4991, **Page 22.** The pattern is in five pieces—half the tucked front, half the back, one sleeve, one cuff, half the back yoke. Lay the pattern pieces on 7 yards of 29-inch material, which is doubled under back, cuff, and the sleeve patterns, so that each is cut in duplicate. The single material being too narrow for the front and back pieces, there is a seam up the back, and the front can be eked out with added corners. Tuck front (slit for an opening) and trim with washing galon. Edge the neck with the galon and lace. The sleeve is gathered into a cuff, edged with galon and partly tucked to flat pattern. The left edge of the front slit is hemmed, this side holding the buttons. The buttonholes are made on the right.

A Useful House Dress.

No. 4992, **Page 24.** Good model for fine serge, light cloth, or heavy cashmere. Five-gore skirt, the front, side, and back cut with inlet pleats notched and wheelmarked on pattern. The edge is hemmed. Skirt closes on left of tablier with de Long hooks and eyes. Line with light-weight linenette, cashmere and lining made up together. House blouse of the skirt material, back and two fronts arranged in pleats (notched and wheelmarked on pattern) which are stitched down. Open fronts are edged with galon. Chemisette and band collar of velvet. The lower edge is arranged into a one-piece basque, which passes under the skirt. Close with hooks and eyes. Full sleeve pleated into the shoulder. Cuff trimmed with galon. 48-inch material, 7 yards.

Indoor Coat Bodice.

No. 4993, **Page 24.** To match a skirt, to wear over silk or muslin fronts (with band collar). Coat has bolero back and two fronts, with added longer fronts left unfastened. Line with polonaise. One-piece collar faced with velvet. A shaped belt of velvet should finish the sleeveless underbodice. Large sleeve pleated into the shoulder, with double velvet cuff. Velvet straps and buttons on added fronts. Sleeve frills matching the underbodice. 48-inch material, 2½ yards.

Bodice for an Indoor Dress.

No. 4994, **Page 24.** Cut a bodice lining (a back, four sides, two fronts, to close down front-centre). Tack, fit, seam, bone, leaving side and shoulder seams. Veil with a back and two fronts of the skirt material. Finish the seams. Close with hooks and eyes. Shaped belt draped on bodice. Metal buttons. Coat sleeve with the new pleated shoulder and velvet cuff, mounted on a smaller lining. Revers collar edged with velvet, and turn over collar of embroidered velvet with front of tucked silk. 48-inch material, 2½ yards.

Smart Coat and Skirt trimmed with Braid.

No. 4995, **Page 24.** Good model for the herringbone tweeds. Five-gore skirt, closing in left tablier seam, which is trimmed with wide military braid, the hem stitched. Fitted coat of tweed. The pattern is in six pieces (half the coat)—half the back, two side pieces, one single-breasted front, the upper and under of one sleeve. Lay the pattern pieces on 7½ yards of 48-inch material, which is doubled (selvedges meeting), the back centre of coat and the front centre of skirt patterns laid along the fold so that each is cut in a single piece, the other pattern pieces being cut in duplicate. Tack together back, sides, and fronts of coat. Try on. Stitch and press the seams. Turn up the edge all round over a band of lino; stitch down. Face fronts with good silk. Close with buttons and buttonholes, the buttonholes made in right facing. Trim fronts and neck with braid. Cut the lining on the coat pattern. Seam and press it. Tack it in place, and slipstitch the turned edges over the stitched coat edges and front facings. The sleeve is seamed and lined (lining seamed apart). It is stitched, braided, and lined. It is stitched into the armhole, and the sleeve lining is felled over the seam.

Capital Tailor Coat and Skirt for Morning Wear.

No. 4996, **Page 24.** Good model for plaided tweed. Five-gore skirt, closing in left tablier seam, the seams cut with inlet pleats, the hem stitched. Make up ining and tweed together. Sacque coat of tweed. The pattern is in six pieces (half the coat)—half the back, one single-breasted front, half the back yoke, one front yoke, half the collar, one sleeve. Lay the pattern pieces on 9 yards of 48-inch material, which is doubled (selvedges meeting), the front centre of skirt and back centres of yoke, back and collar laid along the fold so that each is cut in a single piece, the other pattern pieces being cut in duplicate. Tack together back and fronts of coat. Tack together fronts and back of yoke. Arrange yoke on coat (lapped seams). Try on. Stitch and press the seams. Turn up the edge all round over a band of lino; stitch down. Face fronts with the tweed. Close with buttons and buttonholes. Cut the lining on the coat pattern. Seam and press it. Tack it in place, and slipstitch the turned edges over the stitched coat edges and front facings. Line the collar with lino; face and stitch like the coat. Sew the collar into the neck of yoke, and fell the tweed facing over the seam. The sleeve is tacked and fitted, the edge turned over for a cuff and faced with the material. It is stitched, pressed, and lined (lining seamed apart). It is stitched into the armhole, and the sleeve lining is felled over the seam.

Smart Travelling or Rain Coat.

No. 4997, **Page 25.** To be made of Pirle-finished coating. A back, four sides, two double-breasted fronts, lined and faced with silk, closing at waist with a leather belt passed through four added straps back and front. It also closes

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and eyes. Full sleeve
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yards.

t Bodice.

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Indoor Dress.

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No. 5013 No. 5014 No. 5015

No. 5016 No. 5017

USEFUL EVENING BLOUSES AND COFFEE COAT.

For Descriptions see Pages 31 to 40.

Price of Paper Pattern, each 6½d., post free, of MADAME MYRA *10 and 11, Fetter Lane, E.C*

over at top if required with a button and loop. Face collar with the silk. One-piece sleeve pleated at shoulder. Added cuff faced with silk. 54-inch material required, 3 yards.

Pretty Indoor Bodice.

No. 4998, Page 25. Cut a bodice lining with three-piece pointed front, to close on the left side of centre panel, which is veiled with pleated silk (pleated to flat pattern). Tack, fit, seam, and bone, leaving only the side and shoulder seams. Veil lower part with a back and two crossed fronts of velvet, trimmed with galon straps. Finish the seams. Lace band collar, hooking at back. Coat of the skirt material—back and two fronts, edged with velvet. Sleeves of the skirt material, deeply vandyked over puff sleeves of silk, mounted on a smaller lining, gathered into a deep lace cuff. 48-inch material, 1½ yards; velvet, 1½ yards.

Smart Bodice for an Indoor Dress.

No. 4999, Page 25. Cut a bodice lining with three-piece front, to close to the left side of centre panel, which is veiled with tucked lace-trimmed silk (tucked to flat pattern). Tack, fit, seam, and bone, leaving only the side and shoulder seams. Veil with a back and two pleated open fronts (pleats wheelmarked) of cashmere. Finish the seams. Lace band collar, hooking at back. Revers collar of stiffened silk, edged with gold braid. Gold buttons. Sleeves of bodice material, mounted on a smaller lining, pleated into a stiffened double strap cuff. 48-inch material, 2½ yards; 22-inch silk, ¾ yards.

New Shawl Cape.

No. 5000, Page 25. For day or evening wear. Elegant model also for fur, edged with beaver or sable. Pattern in one piece—half the pélerine. Stiffen the edge beneath the feather trimming and line with broché or squirrel lock fur or ermine. Close with hooks and eyes. Three-piece storm collar, stiffened, edged with feather, lined with broché or fur. 42-inch velvet, 3 yards.

Fitted Tailor Coat.

No. 5001, Page 28. The coat has a back, six sides, and two fronts, cut with revers. Back and front seams are lapped (lap is given in pattern, but not its turning). Fronts close with buttons and buttonholes. Face fronts with material. Reefer collar faced with velvet. Two-piece sleeve, mounted in pleats at shoulder. Added cuff. Line with polonaise cut on coat pattern, but seamed apart. Metal buttons. 48-inch cloth, 3 yards.

Useful Inverness.

No. 5002, Page 28. A sleeveless sacque coat: back and two fronts (cut with revers), a one-piece cape, a one-piece reefer collar. Face fronts and collar with the Pirle Finished tweed which builds the coat. Either bind seams and facing or line with mercerised striped satin. Metal buttons. 54-inch tweed, 4 yards.

Useful Evening Wrap.

No. 5003, Page 28. A back, two sides, and two fronts of light cashmere, silk lined, closing with hooks and eyes. Trim with galon edged with narrow doubled silk frills. One-piece sleeve with cuff and epaulet of galon and silk frills. 48-inch cashmere, 6 yards.

A Smart Belted Coat.

No. 5004, Page 29. Good model for velvet or black satin, to be faced with fur or embroidered white cloth. One back, six sides, two double-breasted fronts, a one-piece collar, a one-piece basque, one cuff, one sleeve. The long front seams are lapped. The fronts are faced with the cloth or fur. The lining is cut on coat pattern, seamed and pressed apart, the edges slipstitched to the stitched coat edges and front facings. Face the collar and cuffs (stiffened) with cloth or fur. Large pearl buttons. 30-inch satin, 7 yards.

Matron's Spring Blouse.

No. 5005, Page 29. Cut a lining with three-piece front, to close on left of centre panel. Tack, fit, seam, and bone, leaving only the side and shoulder seams. Veil front centre with gathered white satin, the rest with a back and two gathered fronts of black poult de soie, gathered on the shoulder. The fronts are edged with a pretty galon. Finish the seams. A pleated belt of the black silk is arranged on the blouse. Band collar of galon. A puff sleeve is arranged on a lining sleeve, the lower part covered with gathered satin and galon bands. 22-inch satin, 1½ yards; 22-inch poult de soie, 4 yards.

A Picture Dinner-Gown.

No. 5006, Page 34. The five-gore foundation skirt is cut in moirette, edged with a pleating of the same. Over this falls the five-gore full skirt of double-width soft Oriental material, pleated into the waist (pleats wheelmarked on pattern). Tuck skirt to flat pattern or add false tucks—doubled bias bands. Cut a bodice lining (a back, four sides, a 3-piece front, to close on left of centre panel). Tack, fit, seam, and bone, leaving only the shoulder and side seams. Veil with a back and two crossed fronts of the satin. Finish the seams. Mount on the bodice a belt of velvet. Berthe of Irish crochet. One-piece sleeve, mounted on a smaller lining, with lace cuff and sleeve frill of ruche-edged chiffon. 44-inch material, 2 yards.

No. 5018. AN EARLY SPRING WALKING DRESS.

For Description see Pages 34 to 40.

Price of Paper Patterns, Skirt, 1s. 0½d.; Foundation Skirt or Coat, each 6½d., post free, of Madame Myra, 10 *and* 11, *Fetter Lane, E.C.*

The New Eleven-Gore Skirt.

No. 5007, Page 36. A beautiful skirt. Pattern in six pieces: half the front, one back, four sides, each breadth cut to flow outwards, joined with lapped seams, the hem stiffened and closely stitched. Line with moirette or linenette, cut on the skirt pattern, but seamed apart. Skirt closes in left tablier seam. Quantity of 48-inch material required, 4½ yards. This skirt cuts economically if a material is chosen which has no distinct *up and down*, to permit the reversing of the breadths.

A Gathered Evening Skirt.

No. 5008, Page 36. Good style for crêpe de chine or silk muslin. The full five-gore skirt has three added frill flounces, gathered on the skirt and each other with a heading. The skirt is closely gathered in three places with several rows (gathers wheelmarked on pattern). Mount on a five-gore foundation skirt edged with a corded shaped flounce (pattern in one piece, half the flounce), as wide as the lowest skirt flounce. Draped satin belt supported on bones. Edge lowest flounce with velvet ribbon. 46-inch muslin, 6 yards.

The Three-Tier Skirt.

No. 5009, Page 36. This is another version of the skirt illustrated and described on page 14. This model is in one of the new French plaids, cut on the cross. The material has to be eked out with added breadths seamed carefully up the selvedges so that he stripes meet.

A Tucked and Pleated Skirt.

No. 5010, Page 36. The pattern is in four pieces—half the front, two sides, one back, arranged into the waist in pleats (pleats notched and wheelmarked on pattern). The groups of tucks at edge are tucked to flat pattern. Lay the pattern pieces on 5 yards of 48-inch material. The material is doubled, selvedges meeting, front centre laid on fold so that it is cut in one piece, the other pieces being cut n duplicate. Tack together front, sides and backs. Tuck to flat pattern. Arrange the pleats, try on. Then stitch and press the seams. Make the opening in the left tablier seam. Fell over the edges with glacé silk, and sew on glove-stud fasteners. Bind the top edge, closing with two hooks and eyes, pressing it very flat. The pocket can be inserted in one of the seams on the right which-ever is found most convenient. Wear over the five-gore foundation skirt, edged with shaped flounce (pattern in one piece, half the flounce).

A Pleated Plaid Skirt.

No. 5011, Page 36. Cut on the cross. The material is seamed (where not wide enough) up the selvedges, the stripes made to meet. The pattern is in five pieces—half the front, three sides, half the back. Sides and back are arranged in stitched-down pleats (pleats notched and wheelmarked on pattern), the back centre simulating a box-pleat. Lay the pattern pieces on 5½ yards of 48-inch material. The material is doubled, selvedges meeting, back and front centres laid on fold so that each is cut in one piece,

Miss S. B. writes:—"I have found the competitions very interesting, and am more than delighted with my prize watch."

the other pieces being cut in duplicate. Tack together front, sides, and back. Arrange the pleats, try on. Then stitch and press the seams, and stitch down pleats, the stitched part getting shorter and shorter towards the back. Hem the lower edge, felled from back. Make the opening in the left tablier seam. Fell over the edges with glacé silk, and sew on glove-stud fasteners. Bind the top edge, closing with two hooks and eyes, pressing it very flat. The pocket can be inserted in one of the seams on the right, whichever is found most convenient. Wear over the five-gore foundation skirt, edged with shaped flounce (pattern in one piece, half the flounce).

Tucked Skirt with Shaped Flounce.

No. 5012, Good model for double-width
Page 36. Oriental satin. The pattern of the skirt is in four pieces (half the skirt), one tucked short back, two tucked short sides, half the tucked tablier, half the gathered shaped flounce. Tucks are wheelmarked and notched on pattern. Lay the pattern pieces on 5 yards of 48-inch material. A space must be marked out for the lacking half of the tablier, which is not cut in duplicate. Tack the tucks and seams according to wheelmarks and notches. Try on the skirt. Stitch and press the tucks and seams. On sides and back gather the flounce, which is trimmed with lace. Finish the side opening with stitched facing bands of silk, and close with small hooks. Bind the waist, close with two hooks and eyes. Wear over the five-gore foundation skirt of silk or moirette, edged with a pleating.

New Evening Pointed Bodice,

No. 5013, Cut a bodice lining with double
Page 39. front, to hook down the front, then cross to fasten under the arm. Tack, fit, seam, and bone, leaving only the side seams. Veil with soft Oriental satin, gauged up the centre back and front. Finish the seams. Berthe of lace over a frill of ruche edged chiffon. Chiffon drapery and wreath of roses above. 44-inch satin, 1¼ yards; 45-inch chiffon, 1 yard.

Crossed Blouse of Velvet.

No. 5014, Cut a lining with three-piece front,
Page 39. to close on left of centre panel. Tack, fit, seam, and bone, leaving only the side and shoulder seams. Veil front centre with gathered white satin, the rest with a back and two crossed fronts of velvet gathered on the shoulder. Finish the seams. A puff sleeve is arranged on a lining sleeve, the velvet pleated into the shoulder. Double lace sleeve frill headed by a strap of ribbon held by a buckle. 20-inch velvet, 4 yards. In cutting the bodice see that the pile of each piece feels *rough* if smoothed *downwards*.

A Pretty Coffee Coat.

No. 5015, A tucked and scalloped silk yoke
Page 39. (tucked to flat pattern and trimmed with lace) holds a double frill of lace. Epaulet of tucked silk and lace, the top frill in one with that of the coat, the lower frill forming a wing sleeve. 21-inch silk, 2 yards; lace flouncing, 4 yards.

Theatre Blouse of Crêpe de Chine.

No. 5016, A full front and two full backs
Page 39. (buttoned), mounted into a small tucked front panel (tucked to flat pattern). Edge neck with lace, and cut away material beneath lace. Similar lace shoulder-strap. This lace holds a tucked frill (cross-cut bands of crêpe). On the sleeve is a second frill. Ribbon drapery (velvet) and broad velvet belt. One-piece sleeve with smaller lining. Cuff of lace. 44-inch crêpe, 3 yards.

Theatre Blouse of Spotted Net.

No. 5017, A full back and two full open fronts,
Page 39. edged with galon or embroidered lace. One-piece collarette of the net, cut to shape, covering the sleeve, edged with a ruche. One-piece sleeve. Boned belt of draped silk. 45-inch net, 3 yards.

Early Spring Walking Dress.

No. 5018, Eleven-gore skirt of grey face
Page 40. cloth, the seams covered with stitched pleats. Decorate with silk stitching. Wear over a grey moirette five-gore foundation skirt edged with a shaped flounce (pattern in one piece, half the flounce). Russian coat of the cloth. One back and two double-breasted fronts arranged into a two-piece basque. The fronts are pouched, and are faced with silk. Close with buttonholes and metal buttons. Large sleeve, with lapped seam, pleated into the shoulder. Stitched stiffened strap cuff. Line with grey or white silk, cut on the coat pattern but seamed apart. Embroidered kid or metal belt. 48-inch material, 7 yards.

A Charming Breakfast Gown.

No. 5019, Pretty model for nun's veiling—a
Page 43. five-gore full skirt edged with a shaped flounce trimmed with silk ruches. This is gathered into a three-piece Empire bodice of lining draped with ruche-edged veiling. Above is a two-piece lace yoke (can be transparent for a tea gown). One-piece sleeve pleated on to a smaller lining. Revers cuff trimmed with a ruche and lace frill. 44-inch material, 7 yards.

Matron's Dinner Gown.

No. 5020, Good model for rich silk like poult
Page 45. de soie. Nine-gore skirt gathered on a five-gore foundation skirt, which is edged with a shaped and corded flounce. The skirt is trimmed with lace applications. Cut a bodice lining with three-piece front, to close to the left side of centre panel. Tack, fit, seam, and bone, leaving only the side and shoulder seams. Veil with a back and two cross fronts of the silk. Finish the seams. Fichu of draped chiffon embroidered with lace applications, edged with a lace frill. Sleeves of pleated material, puffed on a smaller lining, finished with a lace frill. 22-inch material, 18 yards.

Tweed Knickerbockers.

No. 5021, Pattern in four pieces: half the
Page 45. knickers, half the shaped band, half the knee band, half the flap band. The shaped and flap bands are lined, the buttoned knee band being doubled. Slit the leg for an opening, so that knee strap buttons outside the leg. 2½ yards of double-width tweed are required.

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Prize Cookery Recipes AND Household Hints.

NOTE.—All recipes and hints intended for competition must be sent to Mrs. Hope, 10 and 11, Fetter Lane, E.C. They should not be included in envelopes containing queries for other departments, as that entails considerable delay, and often causes the competing papers to reach Mrs. Hope too late for the Competition. Competitors must write their recipes or hints each on a separate sheet, and must put *their name and address* on each.

PRIZE COOKERY RECIPES.

A prize of 2s. 6d. has been awarded for each of the following recipes:—

Vegetable Marrow as a Breakfast Dish.—Take a young, tender marrow, wipe it over first with a damp cloth, and then with a dry one. Put one or two tablespoonfuls of good dripping or butter into a clean saucepan, and while it is heating slice the marrow very thinly, then cut the slices across. Put them into the saucepan with plenty of salt and pepper, cover closely, and stew for three-quarters of an hour, stirring occasionally. Serve either with poached eggs or little rolls of bacon—or serve it alone. It is excellent either way.—Miss Braidwood, 42, Lansdowne Crescent, Glasgow.

St. Margaret's Pudding. — Ingredients: Three tablespoonfuls of apricot jam, 6oz flour, 3oz butter, 3oz sugar, a pinch of salt, one large teaspoonful of baking powder, and two eggs. Method: Mix the flour, butter, and sugar together in a basin and add the salt and the baking powder. Then add each egg separately, having beaten them thoroughly. Grease a pudding mould and place the apricot jam at the bottom of it. Place the mixture on the top of the jam, taking care to fill the mould only half full and to have the mixture a *stiff* paste. Tie over closely and steam for two hours.—Miss L. O'Shea, 7, Fassett Road, Kingston-on-Thames.

"Snowstorm" (a pretty dish).—Take a packet of Chiver's orange jelly and make according to directions, only using more water as it is not required to turn out very stiffly. When set turn into a glass dish and break it up with a fork until it has a rough surface. Beat up the white of one egg stiffly, and add to it one tablespoonful of dessicated cocoanut and one desertspoonful of castor sugar. Drop teaspoonfuls of the whipped egg unevenly over the jelly. Sprinkle with dessicatd coacoanut so that the jelly looks as if it had been out in a snowstorm. The coacoanut must be sprinkled lightly. — Miss Fraser, Dulnan, Millburn, Inverness.

A Galantine of Turkey.—Required: A turkey, a fowl, 4oz breadcrumbs, 1lb sausages, three eggs, one tablespoonful minced parsley, half a teaspoonful powdered sweet herbs, the grated rind of half a lemon, two or three truffles, and some aspic jelly made with the stock the turkey has been boiled in. Bone the turkey and the fowl. Mix the sausage meat, crumbs, parsley, herbs, lemon rind, salt, and pepper, and as much of the eggs as necessary. Spread the turkey, skin side down, on a board, draw the legs inside, spread over the forcemeat, and add here and there the truffles. Then lay long strips of lean ham, and on the top of this the boned fowl, skin downwards. Spread upon the fowl the remainder of the forcemeat, &c., and strips of ham. Roll up and secure the roll with needle and thread, tie up firmly in a cloth, and boil in a stock previously made from the bones of the fowl and turkey. Boil slowly for about two and a half hours, or more, according to size. When done lift out and press lightly under a board to prevent it rolling about. When cold remove the cloth and coat with white sauce or brown glaze. Garnish and decorate as fancy dictates with aspic jelly, &c.—Miss Blackburne, 27, Ulsterville Gardens, Lisburn Road, Belfast.

RECIPES COMMENDED AND RECOMMENDED.

An Excellent Stuffing for Goose.— This recipe answers equally well for leg of pork or bullock's heart. Take four apples, peeled and cored, four onions, four or more leaves of sage, and four of thyme. Boil with sufficient water to cover, then pulp through a sieve, removing the sage and thyme. Add enough pulp of mealy potatoes to make the stuffing sufficiently dry without sticking to the hand. Season with pepper and salt. If a stronger flavour be liked add extra leaves, and omit the thyme if it be disliked.—Warwick.

Cheese Balls.—Whip the whites of eggs to a stiff froth, add sufficient grated cheese to make into a paste, season with pepper and salt, form into tiny balls about the size of a Spanish nut, and fry in hot lard until a golden colour. Drain on kitchen paper and serve piled up on a dish paper, with a little finely-minced parsley sprinkled over.—Burton-on-Trent.

Dinner without Potatoes.—Boil in the usual way equal quantities of carrot and turnip and half as much parsnip. Drain off all water carefully. Then beat the vegetables together with salt, pepper, and a little piece of butter. Serve round fried loin chops, with brown bread or good oatcake.—Glasgow.

A Delicious Compound.—Wash several oranges well and dry them, cut in thin rings, leaving the peel on, but removing the pips. Put a layer of orange rings in a wide-mouthed jar and sprinkle plenty of sugar over them. Place alternate layers of orange and sugar until the jar is filled. Press down close with a small saucer. Leave it to stand for a few weeks, when it will be found a delicious accompaniment to custard, &c.—Ipswich.

FOUR PRIZES, EACH 2s. 6d.,
ARE AWARDED FOR THE
FOUR BEST COOKERY RECIPES.

FOUR PRIZES, EACH 2s. 6d.,
ARE AWARDED FOR THE
FOUR BEST HOUSEHOLD HINTS.

HOUSEHOLD HINTS.

A prize of 2s. 6d. has been awarded for each of the following hints:—

To Clean Baking Dishes.—By rubbing with a flannel dipped in whitening or bathbrick the brown discolouration may be removed from cups or dishes which have been used in baking.—Miss Emily Graham, 5, Auburn Avenue, Donnybrook, Dublin.

A Hint in Washing Mauve Muslins, &c.—In washing mauve muslins or prints always use soda in the water and the colour will not wash out. Soda has exactly the opposite effect on mauve to what it has on other colours.—Miss M. Dingle, 2, Grosvenor Villas, Bath.

How to Wash Canvas Work, or Other Fancy Work.—Scrape half a tablet of Sunlight or other white soap and pour on to it a gallon of boiling water; make a good lather by stirring it well. When cool put in the work and stir it about in the lather; then rinse in three lots of tepid water, roll in a clean cloth, and wring as dry as possible. Iron at once on the wrong side. A little alum added to the rinsing water will help to preserve the colours. —Miss S. Partridge, 22, Heathcote Street, Loughborough.

A Safe Method of Using Paraffin Oil in Lighting Fires.—When a freshly-lighted fire is required to burn brightly at once it is quite safe to use paraffin if done in the following way: Soak a piece of rag in the oil, and push it in at the bottom bar of the grate with the poker. Do not light it until it is well inside the ready-laid fire. There will be no smell, no explosion, and no danger, and a splendid blaze in a moment.—Miss Effie Grafton, 19, St. Margaret's Mansions, Lillie Road, Fulham.

HOME HINTS COMMENDED AND RECOMMENDED.

How to Clean and Revive Oriental Rugs. —Take a penny packet of Hudson's dry soap and shake it into a pail of hot soft water; stir up to a lather. Take a clean house-flannel previously dipped in the pail and wring out. Rub the rug all over vigorously, taking care not to soak it in the process. The flannel must be constantly rinsed in the water and wrung out each time. The result is wonderful, and never injures the most delicate colours.—Boro' Green, Kent.

The Use of Cocoanut Oil.—This firm, cool substance is purely vegetable, and may be kept any length of time, having this advantage over other so-called cold creams, which, being mostly composed of animal fat, quickly turn rancid. Cocoanut oil is excellent for chapped hands, scratches or burns, and also promotes the quick growth of the hair when rubbed into the scalp, as it removes dandriff. The oil is perfectly scentless, but perfume may be added to it by those who like it.—Colchester.

To Clean White Feathers.—Rub flour into the feather very gently, and repeat with clean flour until at last the flour remains unsoiled. This will keep a feather in good order all the summer.—Brunswick Square, W.C.

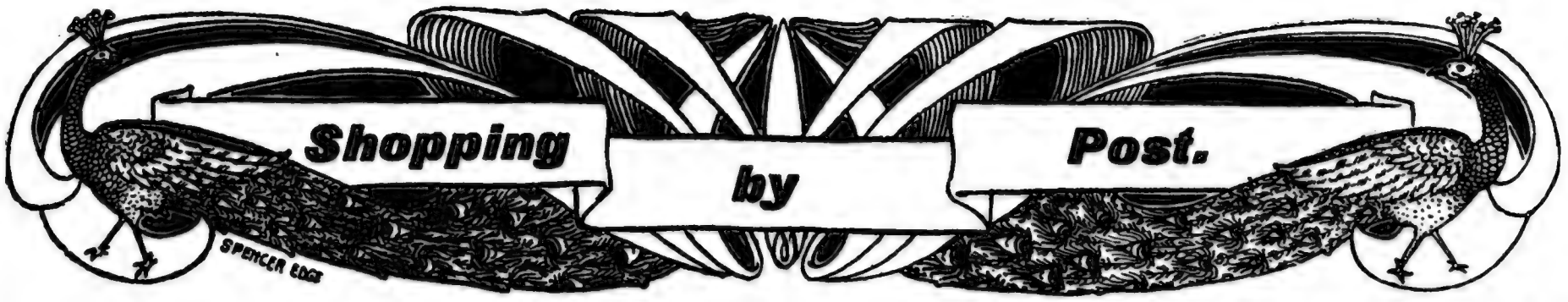
How to Preserve Eggs.—If eggs are quite fresh and are preserved by the following method they will keep good for years: Disolve 3oz or 4oz of beeswax in 7oz of warm olive oil. Anoint each egg all over with this mixture by rubbing it on with the tip of the finger; then store the eggs in a cool place.—Matlock Bank, Derbyshire.

The Care of Hot-Water Bags.—Do not use *boiling* water, only *hot* water. Do not fill the bag more than half full, and then before putting in the stopper press out the steam by laying the bag on the knees and pressing. This will relieve the strain on the bag considerably. When not in use drain out the water and hang the bag wrong end up for a while to drain. Then with the mouth blow a little air into it, just enough to prevent the sides coming together. This care will much prolong the life of the bag.—Edgware Road.

An Excellent Soap for "Chapped Hands." —Cut up 2lb best yellow soap and put it in a saucepan with sufficient water to prevent burning. When quite dissolved add ¼lb of honey and stir until it boils up. Remove from the fire and add threepennyworth of oil of cinnamon. Pour into a deep vessel to cool and then cut in squares for use. Thrs soap improves by long keeping.—Warwick.

To Clean Plushette Curtains.—Shake them well, lay them on a table, and sponge thoroughly with warm water and ammonia. Then sponge with clean cold water, taking care not to have the sponge too wet. Then hang out to dry. This is an excellent way to get the dirt out, and makes old, faded curtains quite bright and fresh.—Clapham, S.W.

Reigate.—"I beg to state that your patterns and book are a great help to me and to my trade generally."—E. M. Poole.



A BLACK SILK UTILITY SKIRT.

AS the full skirts are required to stand out well, dressmakers are discarding the thin soft silks in favour of the long neglected silks of a heavier make. The charming pleated shirt sketched at No. 4971 (page 19) does not look well in thin silk. We want for it a firm rich silk of the types of poult de soie or faille. Unfortunately, these silks are at best only an inch wider than cheap thin silk, and they are very considerably dearer. Therefore it is advisable to know where a handsome black silk at a very reasonable cost can be had. This is the "Wearwell," a rich and firm but supple silk of very glossy appearance, which is a speciality of the Dressmakers' Supply Stores (Department "A"), 146, Aldersgate Street, London, E.C. It is to be had in three qualities, but even the cheapest has the rich appearance, the supple firmness, and the good-wearing qualities which are the features of the Wearwell. The silk does not crease nor crush (hence it is invaluable for the full skirts and new pleated sleeves), and it does not *cut*. A gown of black Wearwell silk, frequently renovated and brought up to date, will last for years. The Dressmakers' Supply Stores deals exclusively with professional dressmakers, so that ladies who wish to benefit by the low prices there must obtain what they require through their dressmakers.

A VISIT TO MRS. POMEROY'S LABORATORY.

As a firm believer in the real and great success which never fails to attend Mrs. Pomeroy's face treatment and toilet preparations, I have long wanted to penetrate into her laboratory, where is prepared her Skin Food and other preparations which form part of the scheme so efficiently carried out at 29, Old Bond Street, and at her many branches where experts, trained under her own eye, carry on her face treatment and aids to beauty. By the by, at the end of 1904 Mrs. Pomeroy opened a new branch in beautifully-appointed rooms, at 206, Sauchiehall Street, Glasgow, where a particularly successful and well-attended inaugural reception was held by Mrs. Pomeroy on Friday, December 9, this bringing up the number of branches to six—Birmingham, Liverpool, Dublin, Glasgow, Cape Town, and Johannesburg, beyond the chief London premises at 29, Old Bond Street, &c.

It cannot be too widely known that Mrs. Pomeroy's toilette preparations are entirely made under her own supervision. Only the very best, most carefully-selected ingredients are permitted to enter her laboratory, where the up-to-date ideas of light and air have been so fully taken into account that everything is made, stocked, and packed under the purest and most wholesome conditions. Mrs. Pomeroy is no less careful of her busy staff of workers than she is of the ingredients they mix and prepare. The utmost consideration is shown for the comfort and health of the many female "hands" required. In fact, no pains, no expense is spared to ensure the highly satisfactory result which Mrs. Pomeroy's ever-increasing number of patrons willingly award to her indefatigable labours. All over the British Empire her invaluable Skin Food is in demand, not the least in our tropical possessions, like India, where our fair-skinned women wax lean and yellow under the influence of a torrid sun and the absence of those mists which paint the rose on the British maiden's cheek. The Skin Food repairs wasted tissue beneath the shrivelling skin, it makes its surface smooth and soft. It refreshes and tonifies the drooping muscles, especially if rubbed into the skin as described (aided by diagrams) by Mrs. Pomeroy in her "Beauty Rules." (This book, by the way, should be in the hands of every woman who values her personal appearance. It will be sent post free on receipt of a post card). Mrs. Pomeroy wisely keeps down prices to a bare margin of profit, so that the healing, beautifying Skin Food is distinctly cheap—only 3s. 6d. for a box (a dainty celluloid box of most convenient shape), which contains enough of the Food to last for months.

Sufferers from acne will find the Skin Food the chief agent of a speedy cure. All those who live within call of one of Mrs. Pomeroy's depôts should consult her personally (or her assistants) on the subject. Acne is but too widely distributed an affection of the skin, and, on the whole, spares few adults. The Skin Food is invaluable in its treatment, and its effect is increased by the medicinal qualities of Mrs. Pomeroy's Liquid Powder (3s. 6d. a bottle), which is prepared in six shades to suit all complexions.

This powder gives a dainty bloom to the skin, is quite invisible, helps to conceal scars and blemishes, and is most protective to those skins which have to face sun or cutting winds. It is cooling, and tones down the disagreeable flushings and redness to which people of nervous temperaments are prone. It is wonderful to see the many and many processes through which the Pomeroy Face Powder (2s. 6d.) passes before it arrives at its perfect fineness and smoothness.

Englishwomen—on the whole decidedly the most beautiful women in the world—are not strong as a rule in the matter of eyelashes and eyebrows. These are the prerogatives of the darker, far less handsome Latin races. Mrs. Pomeroy's Eyelash Cream helps to give what is certainly a *piquante* finish to beauty, and what is intrinsically a great beautifier (only 1s. 6d.). It is in no sense a dye, merely a really good tonic and strengthener, which has also its medical properties, being valuable in cases of inflammation. Mrs. Pomeroy's laboratory does not turn out only aids to beauty, but real remedies of permanent value.

No. 5019. CHARMING BREAKFAST GOWN.
For Description see Pages 34 *to* 40.
Price of Paper Pattern, 1s. 0½d., *post free, of* MADAME MYRA, 10 *and* 11, *Fetter Lane, E.C.*

CURTAINS, CUSHIONS, COVERS, ETC., AT MESSRS. MARPLE AND CO.'S.

Messrs. Marple and Co. (Exchange Walk, Nottingham) are one of those big universal providers, who dealing in a large way, and working one department with another, give the public the highest value at a minimum cost. They largely stock lace and muslin curtains, and are noted for their elegant lace designs, as anyone who sends for their illustrated catalogue will see at a glance. Some of these curtains are astonishingly cheap. There is a design with beautiful border in a large conventional "lily" pattern which is most striking. Yet a pair of lace curtains, 3 yards long and 60 inches wide, costs only 5s. 6d. in white or écru. If 3½ yards long, the price is 6s. 6d. This is but one selection out of a large stock. In the more expensive curtains I quote a very lovely "Marie Antoinette" design—a "bow-and-ribbon" border of braidwork on Brussels net (white or ivory, 3½ yards long, 16s. the pair). Anyone who wants to smarten their drawing-rooms or give a nice present, should send for an assortment of Messrs. Marple's really charming cushions and cushion covers. The daintiest cushion covers in frilled cretonne (18in by 18in) are only 1s. 4½d., all completely made, ready for stuffing or slipping on a cushion. The tapestry covers are handsome with sateen back and frills (2s. 6d. and 3s. 6d., the complete cushion 3s. 11d. and 4s. 11d., according to size. Handsome plushette curtains, ready made, bound up each side with pretty gimp, cost from 21s. 6d. the pair. Patterns of plushette are sent post free, and, if preferred, the material and gimp can be bought by the yard. Messrs. Marple have a very fine range of art serges for curtains from 1s. to 5s. the yard (one or two yards wide). A very good pair of made-up curtains, edged with ball gimp, can be had for 14s. 9d. the pair (3 yards long and 50 inches wide). It is certainly advisable to send for the illustrated price list of Messrs. Marple's curtains, table covers, cushions, &c.

Another department of Messrs. Marple's, where wonderful bargains are to be had, is that of outfitting. The blouses are charming, and so inexpensive. As to handkerchiefs they are surprisingly cheap. Finely tucked and hemstitched handkerchiefs cost from 2s. 6d. the dozen, in linen from 3s. 6d., washing beautifully, indeed improved after washing. Strong, good-looking handkerchiefs for boys are from 1s. 3d. the dozen. The silk handkerchiefs are very pretty, 9d. each (real Jap silk).

At Messrs. Samuel Lewis's (the Holborn Silk Market, Holborn Bars) the great winter sale is in full swing. Coats and blouses show a very marked reduction beyond that of the usual sale, and valuable bargains are to be picked up in skirts, tailor costumes, moirette petticoats, while the materials, woollen, silk, velvet, are being rapidly cleared in many cases at far less than cost price.

Corsham, November 14, 1901.—"I write to tell you that I am very, very pleased with your journal."—C. P

THE RESTAURANT VERSUS HOME COOKERY.

The growth of the restaurant mania—when all the world and his wife prefer to lunch and dine away from home whenever they find themselves inclined or bound to entertain guests—is one of the saddest parts of English life at the present time. The gradual loss of home feeling will have a bad effect on the nation in the long run, and the absurd thing is that *cookery* is at the root of the whole thing. We have grown to like French cookery, which has hitherto been the luxury of the rich in these isles, because young housewives and cheap cooks, even if they *learn* to cook, do it in a stoggy English way which is as different from the cooking one finds in the most modest French flat as chalk is from cheese—if I may be allowed the homely comparison. Host and hostess feel that their guests will expect a tasty little French dinner, and how can Mary Ann produce it? So they go to a restaurant. It is such a foolish, and so expensive, a plan.

The soup is the great trouble. Even if an English housewife or cheap cook learns how to clear soup she rarely knows how to flavour it. It may *look* excellent, and it tastes like hot water. Now first-class French soups can be bought in essence or tablets if we go to the right place; they can be stored in the house and used when wanted. The place to go to is Cosenza and Co.'s, the famous importers and manufacturers of French and Continental delicacies for the table (95, Wigmore Street, London, W.). Here can be got the splendid Maggi's Essence. This gives, with no trouble at all, the delicious and delicate flavour we so admire in savouries turned out by a first-class French cook, and it gives it to any soup, gravy, or hash which we are concocting in a rougher, more coarse, less scientific, and less troublesome way than the French cook of even modest claims would dream of doing, A mere trifle of the essence is required, and it is therefore cheap, as bottles can be had for the modest sum of 7d. and upwards. As for soups, with Maggi's "Consommé," a perfect clear soup, the task of first-class soup-making is done. Maggi's Consommé is sold in gelatine "capsules," each capsule making ¾ pint of clear soup with no addition but boiling water. A box of ten capsules only costs 1s. 8d. Messrs. Cosenza keeps all Maggi's "Cross Star" soups (there are twenty varieties, first-class French soups). These are in tablets, each making one pint of soup with no further trouble than adding boiling water. Boxes of twelve tablets costs 2s. 6d. and 3s.—a very low price. No hostesses could be driven from their own tables to the restaurant by the soup fiend if once they had tried Maggi's Consommé or "Cross Star" soups; they ought to try them and see what they are like.

Messrs. Cosenza are now making a special offer to those who want to give Maggi's soups a fair trial. For 5s. they will send, carriage paid, one bottle of Maggi's Essence, one box of Maggi's Consommé, two tablets of Maggi's Mock Turtle Soup (this is simply *delicious*), two tablets of Maggi's Mulligatawny (Curry) Soup, one tablet of the dainty Bisque Soup (only the best of *chefs* can make this expensive soup properly), one tablet of Londonderry, and six tablets of Maggi's Soups (six assorted varieties). Ladies can order direct from Cosenza's or through local grocers or stores. I venture to think that English home cookery will soon re-assert itself when once Maggi's Essence and Soups have found their way into the store room of all English homes.

No one can make bricks without straw, and it is impossible to make good cakes and pastry with ordinary flour without the aid of Borwick's Baking Powder. Free from alum, Borwick's Baking Powder is not only pure and wholesome, it adds to the digestibility of cakes and pastry, which, in the hands of an ordinary cook, as a rule run to the stodgy and heavy, and sadly need leavening. Heavy pastry is about as indigestible a thing as ever was invented, and, where yeast cannot be procured, Borwick's Baking Powder is a quite indispensable necessity. It is sold by all grocers, oilmen, stores, all over the British Isles, and is one of the most easily obtained ingredients of our daily food.

BREAD WITHOUT FLOUR.

On January 4 and 5 a highly interesting exhibition of the "Making of Bread Without Flour" was held at 223, Tottenham Court Road, under the auspices of the Shredded Wheat Company. Shredded Wheat is indeed what it proclaims itself to be. The wheat, merely freed from its rough outside husks, is put into a machine from which it emerges in veritable shreds. This passes on to another machine, which forms the shredded wheat into the well-known "little loaves" or the equally appreciated "Triscuit," which are then passed through the oven, emerging in the palatable form known to the public. An appetising lunch proved how Shredded Wheat lends itself to home cookery, sweet or savoury. It is a most valuable article of food because the wheat retains all its important ingredients, which in flour is unfortunately not the case.

As we publish our paper quite a fortnight before date, these pages will be in the hands of many of our readers by January 15, and there is therefore time to announce that that entertaining company of musicians, &c., known as "The Crimson Ramblers," will give a capital concert at the Æolian Hall (New Bond Street, W.) on Tuesday, January 31, at 8.30 p.m., in aid of the admirable Guild of Aid for Distressed Gentlefolk, in which Mrs. C. S. Peel and many other ladies have so generously interested themselves. The object of the Guild is so deserving, and, alas! is so terribly needed, that it is interesting ladies and gentlemen of the highest position, and Her Highness Princess Louise Augusta of Schleswig-Holstein has graciously given her patronage to the concert. Tickets (2s. 6d., 5s., 7s. 6d.) can be had from Mrs. C. S. Peel (Editor of "Hearth and Home," 10 and 11, Fetter Lane, E.C.), of Mrs. Hugh Carroll (51, Cadogan Street, S.W.), and at the Æolian Hall.

HOW TO SAVE TIME.

A small household, which boasts but one domestic, is often hard put to it to have the housework properly carried out at this time of the year, when fires and grates come rather heavily on the maid-of-all-work. But enormous time can be saved and most satisfactory effects gained if we tell her to use Komo Black Enamel, which is quickly applied, and saves her the trouble of getting up a high polish by vigorous brushing. Another "time-saver" is the excellent Komo Furniture Cream, which again is easy to apply, and which requires far less efforts to rub up than do most furniture polishes. Yet another indispensable agent for the overtaxed housewife or housemaid is the matchless Metal Polish, which brings a beautiful burnish, with a minimum of trouble, to the brass and other metal work about a room. All stores and oilmen keep these three polishes, which are so good and so cheap that they are in universal demand.

Result of the Christmas Missing Words Competition.

PRIZE, £5.

Three competitors tied for the prize, all having correctly inserted the same (highest) number of the missing words. The prize (£5) has, therefore, been divided equally between them.

WINNERS.

L. SHAW (? Miss or Mrs.), 16, Rowfant Road, Upper Tooting, S.W.

Mrs. EMILY GRAHAM, 5, Auburn Avenue, Donnybrook, Dublin.

ROBERT MALCOLM GRAHAM, 5, Auburn Avenue, Donnybrook.

TEXT WITH MISSING WORDS CORRECTLY INSERTED.

The country has just *experienced* a terrible crisis, which may even now set loose the *dogs* of war. The scandalous *folly* of the Baltic outrage would have been purely *comic* but for the sad sacrifice of English lives, and for the *imminent* risk of a vast European conflagration. Can we *picture* in our own minds the British *Government* entrusting our own costly and destructive warships to a *handful* of officers who were quite deficient in a due sense of the grave *responsibilities* laid upon them by their countrymen? But one good *result* has come of all this dreary business. No longer will England dread the Russian *Colossus*, for it is *patent* that corruption and favouritism have eaten deep into the *efficiency* of the nation which we have ever taken to be our most dangerous *rival* in Asia.

Correspondence

RULES.

1. *To be answered in the next number, letters must reach us not later than the 25th of the month.*

2. *Queries (except on "Dress" and "Health and Personal Attention") must be accompanied by sixpence and a stamped addressed envelope. No notice will be taken if sent without.*

3. *In urgent cases, or if crowded out, all dress answers will be sent by post, for which no charge will be made. No postal reply can be sent unless a stamped and addressed envelope be enclosed.*

4. *Queries to be answered by post must be limited to three.*

5. *It is absolutely necessary that every letter should contain real name and full address. The space for correspondence is so limited that a large number of answers have to be sent by post. This is especially the case with "Dress," which requires prompt and often private replies. Only questions of general interest are answered on this page.*

DRESS AND HAIR-DRESSING.

Letters to be addressed to Madame Myra, "Myra's Journal" Office, 10 and 11, Fetter Lane, E.C.

VEXATIOUS.—Mistress Anne Page handed on to me the portion of your letter dealing with dress. You could not do better in inexpensive tailor mades than go to the tailoring department of Messrs. Nicholson, St. Paul's Churchyard. Their clever tailor will alter the coat and skirt to fit the purchaser, or will make a new one to measure. Of course if you are *very* stout, you will find no ready-made garment to fit you; but no doubt being short you are less stout than you think, and you will find a larger size (shortened for you) quite roomy enough. Nice looking costumes can be had from 2½ guineas. For a very nice one 3½ to 4 guineas would be a very moderate price. After 5½ guineas tailor costumes verge to the really high class, made to measure. If you lose no more time you can get a real bargain at the sales, almost, if not quite, half price, as a radical change in sleeves (a change most easily remedied of any part) has led to huge reductions. The winter stocks are being sold at great sacrifices.

INQUIRER.—I never had so many queries on this subject! Certainly use the Peri Lusta threads for the *coarser* parts of the Hardangen Embroidery. For the beautiful patterns of this work get "Hardangen Embroidery," published at 2d. by Messrs. Briggs, Canon Street, Manchester. The Peri Lusta is good for the *outlining* part, Harris's lace thread being employed for the finer filling-in stitches. (The address of Messrs. J. Harris is 25, Old Bond Street, London, W.).

WEST INDIAN.—I am extremely sorry to hear of your loss. (1) For a parent six months' crape is generally worn, the crape taking the form of *bouillonnés* on the dress (especially on the bodice), and as hat trimmings. Use Courtauld's crape of course; it preserves its appearance, and stands damp and rain spots as no other type of crape will. (2) Quite a year's black. Some daughters wear black for eighteen months, then six months of half mourning, beginning with black and white, then grey or white, then mauve. (3) I do not advise you to keep anything but the *velvet* dress and coat. *Real* silk velvet is an asset, like good fur, and is always worth some expense in renovating up to date. But a radical change of fashion is at hand (after some months, even years, of stagnation), and I advise you to sell your wardrobe while still up to date. Mrs. J. Stainfield (80, Wells Street, Camberwell) gives very high prices for up-to-date garments. Payment will promptly be returned for any parcel you may send her. (4) Lengths of material even if very good do not fetch the same prices (even relatively) as fashionably-cut clothing, for which there is great demand at home and abroad. (5) An excellent *pension* at from 7f a day is Mlle. Mauger's, 100, Rue de Longchamps, Paris. It is a comfortable home, the cooking good, near the Bois de Boulogne, and within easy access to all parts of Paris.

KITTY.—(1) You will find three of the new short coats on page 13. No. 4954 is a typical example of the *chic* little garments which tailors are calling "the new French coat." It will be the rage this spring. It closes at the bust only, and can have added waistcoat fronts showing above and below the one fastening. (2) Have your black utility skirt of Wearwell silk (Dressmakers' Supply Stores, Department "A," 146, Aldersgate Street, E.C.), and have it made like No. 4971—this is typical of the full evening skirts. You will not be able to buy the silk yourself, but ask the dressmaker to get you patterns (there are three qualities). (3) Make new sleeves. Copy the pretty moderate ruffled sleeve at No. 18, but longer (reaching the wrist), or else the pretty pleated sleeve, No. 4947.

"MISS JANE."—(1) You need not have the "much-pleated" skirt if you do not like it. Have one cut with plenty of "flow," in from seven to eleven breadths. There is a really beautiful eleven-gore skirt at No. 5007. As you are tall, interline the breadths from below the knee downwards with lino, and stiffen the hem with fine tailor canvas. It would go admirably with the French coat No. 4954. (2) Decidedly Viyella for the blouse. We are giving away a very pretty pattern next month if you can wait for it. If not, send for No. 4983. (3) Good pleated skirts for the spring tweeds are shown at Nos. 4954 and 4955, Nos. 5011 and 5018.

ETIQUETTE.

Letters to be addressed to "Duenna," "Myra's Journal" Office, 10 and 11, Fetter Lane, E.C.

MADGE.—(1) For period of mourning see "West Indian" above. (2) You would have a broad black border to your stationery and visiting cards while you still wear crape, a smaller border for the next year, and a mere line border while you are in half mourning. A cousin would wear black only for three or six months, as she preferred, and would not use crape at all unless when she attended the funeral. (3) It is, of course, a matter of sentiment; but ladies attend funerals much more than they did, especially the service if it takes place in a neighbouring church.

No. 5020. MATRON'S DINNER GOWN.
For Description see Pages 34 to 40.
Price of Paper Patterns, Pleated Skirt, 1s. 0½d.; Foundation Skirt or Bodice, each 6½d., post free, of MADAME MYRA, *10 and 11, Fetter Lane, E.C.*

No. 5021. TWEED KNICKERBOCKERS.
For Description see Pages 34 to 40.
Price of Paper Pattern, 6½d., post free, of MADAME MYRA, *10 and 11, Fetter Lane, E.C.*

LAMP-SHADE.—(1) The shower bouquets for bridesmaids have gone out. With Louis XVI. and Stuart types of dresses a long cane with beribboned head is considered more appropriate and elegant. Posies are always pretty. (2) Very light refreshments are mostly served at the receptions after late weddings. It saves the bride's father much expense if the marriage takes place in the early afternoon.

EMPLOYMENTS FOR LADIES.

Letters to be addressed to Miss W. Jones, "Myra's Journal" Office, 10 and 11, Fetter Lane, E.C.
For answers on this subject, see page 29.

HOUSEHOLD MANAGEMENT.

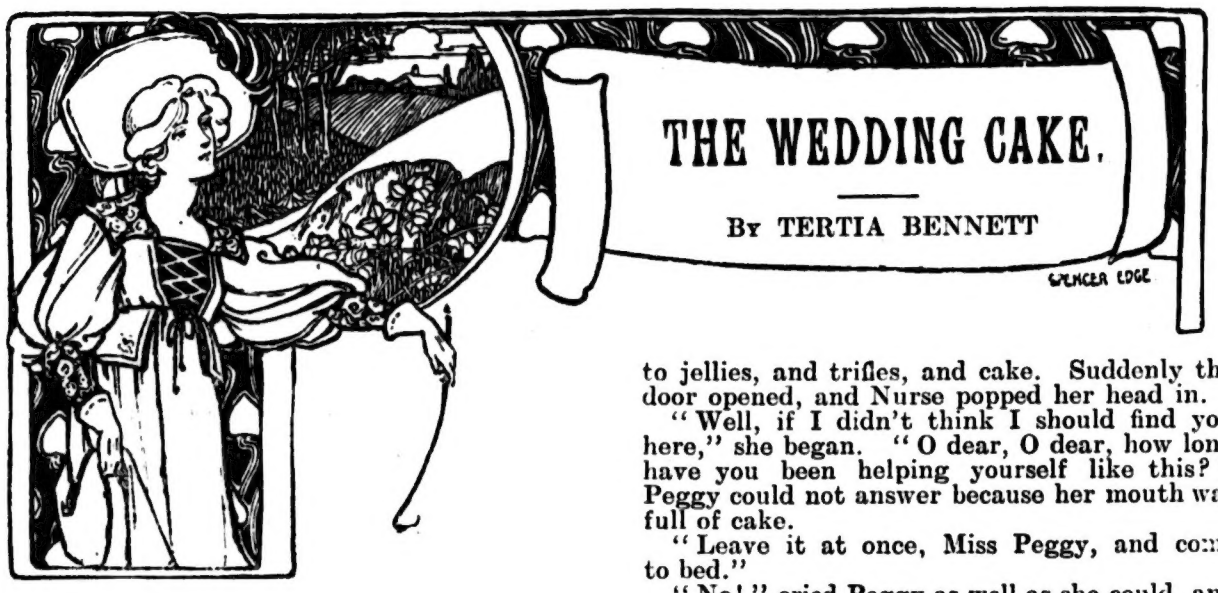
Letters to be addressed to Mrs. Hope, "Myra's Journal" Office, 10 and 11, Fetter Lane, E.C.
For answers on this subject, see page 32.

MISCELLANEA.

MAUD P.—(1) "Who's Who" is much enlarged and now costs 7s. 6d. It is published by A. and C. Black. The smaller "Who's Who Year-Book" costs 1s. It contains the information you require. (2) You had better write to the publishers concerning the insertion you mention. (3) Send to Beeton and Co., 10 and 11, Fetter Lane, for their book, "Designs for Fancy Dresses," price 2s., arranged and edited by Mrs. C. Peel. It is a capital epitome of fancy dresses of all types and periods.

DAHLIA.—To clean a rusty grate: Rub it well over with rather soft blacklead, and leave it for a day or two. The damp blacklead will eat off the rust, and the grate may then be re-blacked and polished as usual.

January 20.—"Of all the ladies' papers that are published 'Myra' is undoubtedly the very best."—M. H



THE WEDDING CAKE.

By TERTIA BENNETT

"YOU won't get up at the proper time and I don't want to get up." Nurse looked down at her in dismay, not knowing quite what to do.

"O, Miss Peggy, don't let us have all this bother over again. I don't know what has come to you lately; now, get up," and Nurse tried to draw the bedclothes down, but Peggy, grasping them firmly with both hands, held them tight round her, smothering her face with them.

"You won't get up at the proper time and you won't go to bed at the proper time," continued Nurse.

"Yes, I will," said Peggy, her voice muffled by the bedclothes. "But you always come at the wrong time."

"Well," Nurse asked, "and when is the right time for you to get up?"

"I'll get up when Mamma gets up," said Peggy slowly.

"Your Mamma! Why, your Mamma has been up a long time. Have you forgotten, Miss Peggy, that it is the day of the wedding?"

"The wedding!" Peggy sat up excitedly, loosing her hold on the bedclothes. "O, Nurse, why ever didn't you tell me sooner? I'd forgotten," and she sprang quickly out of bed.

"You don't deserve to be told anything, Miss," replied Nurse, beginning to dress her. "You want a good whipping." But Peggy paid no heed to what Nurse said; she was busy thinking about the wedding.

"I do wish Jim had been at home," she said; "it will be such fun watching the carriages and seeing all the people. And there's such nice things to eat. Mamma showed me the cake yesterday. It is such a big one." Peggy danced about in great glee.

"There, there, Miss Peggy!" cried Nurse, "do hold still. And mind," she continued, "that you don't have too much cake, else you'll be ill." Peggy only laughed.

"The guests are to stay long after Auntie has gone away," she said, "and I shall ask Mamma to let me sit up."

"Which your Mamma won't do," promptly replied Nurse; "for she never allows you to go past your bed-time, and this evening she will be too busy entertaining to bother over little girls."

"Will she? You'll see!" retorted Peggy, as she ran off fully dressed. But no sooner was she downstairs than she forgot all about asking her Mamma anything. Everybody, even Auntie herself, was running about doing things, as busy as ever they could be, and Peggy looked on, delighted. She gazed at the long table in the dining-room, scarcely recognising it with its festoons and flowers, and she wished there might be a wedding every day, or that this wedding-day might never be over.

It was no use wishing. The day passed along. One after another carriages drove up to the door and off again. Gaily-dressed people streamed in, and somehow Peggy knew that Auntie was married.

By the time the wedding-feast was over it was nearly Peggy's bed-time; but she had had no tea, and, feeling hungry, she stole into the deserted dining-room and looked round the table. Here was plenty to eat, and, there being nobody to prevent her, she helped herself to jellies, and trifles, and cake. Suddenly the door opened, and Nurse popped her head in.

"Well, if I didn't think I should find you here," she began. "O dear, O dear, how long have you been helping yourself like this?" Peggy could not answer because her mouth was full of cake.

"Leave it at once, Miss Peggy, and come to bed."

"No!" cried Peggy as well as she could, and ran round the table out of Nurse's reach.

"I knew how it would be," said Nurse, following her; "but you'll have to come."

"No, no!" cried Peggy again. "Mamma will let me sit up. I'm going to ask her now," and evading Nurse she slipped out at the dining-room door and ran across the hall to the drawing-room. From within came a murmur of voices, and for a second Peggy hesitated to enter, and, once inside, a large screen which would not let her sit up, but seeing Nurse in pursuit she stole in and pushed the door to behind her. To her delight nobody heard her enter, and once inside, a large screen which stood before the door hid her completely. Nurse would think she was with Mamma, and Mamma would think she was still with Nurse, so she decided to stay where she was, and having still a large piece of cake in her hand she sat down on the floor and went on eating it.

For some time after finishing the cake she sat listening to the talk; then, not feeling very comfortable, she lay down.

"You must miss him," she heard her Mamma say to someone. "He is a long way off."

"Yes," replied a voice. "And it seems strange to think of him. You see, when we are going to bed he is just getting up. Our night is their day."

"That sounds nice," thought Peggy. "I would like to be where I could get up instead of going to bed."

"Shall you ever go out to him?" asked Peggy's Mamma.

"What? To the Antipodes? O no, indeed. Think of the journey; the rough seas! I couldn't; I should be so ill."

Peggy listened. She had no idea of whom they were speaking, but she liked to hear the voices. Sometimes they sounded a long way off; then suddenly they would seem quite near.

"You would go if you could be driven, wouldn't you?" laughed somebody.

Peggy waited for the answer, but she could not hear it, for a rough voice said: "Now, get up!" and immediately the hard floor seemed to be changed into her bed, and she was much too sleepy to rise.

"Get up, I say!" repeated the voice.

"No!" said Peggy, keeping her eyes tightly closed.

"Didn't you want to be where you could get up when it was bed-time?"

"Yes," replied Peggy, "but I'm not there. I'm here in my own bed, and if you don't go away I'll call Mamma."

"O, will you? Your Mamma is too busy just now to bother with little girls, so since you wish it we'll go to the Antipodes."

"I don't care where you go if you'll only leave me alone," said Peggy, turning over; and as she turned she thought her bed had never felt so hard before.

"The Antipodes! How can we go?" Peggy asked herself. "It means going right over the sea and far away. I would sooner stay here in my bed."

"Now we are ready!" said the voice, with startling suddenness, and a great tug at the bed made Peggy start up. To her surprise a little man, dressed in a top hat and a coat with many buttons, was balancing himself on the foot of her bed, and pulling with all his might at a pair of white horses which, to Peggy, looked like the horses that had driven Auntie to church that morning.

"Get up! Get up! Get up!" cried the little man in a voice very much like Nurse's. Peggy sat up in alarm as the bed began to move.

"What are you doing?" she asked.

"Will you get up?" continued the man, not heeding Peggy. "You deserve a good whipping!" and he brought his lash down on the horses. "There, now we are going nicely."

"But you'll never get through the doorway," cried Peggy, holding on tightly to the bed.

"O, easily," replied the little man, turning his horses. "Mind your fingers, though." Peggy drew in her hands and held her breath as the bedstead just squeezed through. Jerk, jerk, they went along the landing, the little man balancing himself wonderfully as he flourished his whip with one hand and held the reins with the other; then bump, bump, bump down the stairs. Never had Peggy had such a joggy ride. The front door stood open and they passed into the road.

"But it is cold," said Peggy, shivering.

"O, dear me!" replied the man, "this is nothing. Wait till we come to the sea," and the way being now clear he galloped along very quickly.

"I have no hat nor jacket," cried Peggy.

"Well, I can't help that, can I?" asked the man, shrugging his shoulders.

"No, but you can turn back," replied Peggy, angrily.

"Never! See, here we are at the sea. Hold on tight."

Peggy clutched at the sides of her bed as they plunged into the waves. Splash, splash went the horses, beginning to swim, and sending the spray over Peggy's face and neck. Up and down went the bed, taking Peggy's breath away every time.

"O, I do feel sick," she moaned.

"Sick!" repeated the little man. "What have you been eating?"

"Cake," replied Peggy.

"Cake!" he repeated again. "Serve you right, then. How many have you eaten?"

"Do you mean how much?" asked Peggy. "It was Auntie's wedding-cake," she explained.

"O, was it," said the little man. "Who gave it to you?"

"I took it," replied Peggy, feeling more and more uncomfortable. "I wish I hadn't now. But we shan't be long, shall we?" she asked. "I can hear voices now. Are they from the Antipodes? They sound a long way off."

"I don't hear any voices," said the little man, lashing his horses and crying to them to get up. "I'm sorry I brought you if you're going to cry. I don't know why you ever wished to go."

"Nor I," sobbed Peggy. "I would sooner stay at home and go to bed at the proper time and get up at the proper time. But I *can* hear voices, I'm sure. And that's a bell. O, yes——"

Peggy opened her eyes. She was still on the drawing-room floor. Nurse was bending down to pick her up, and all around her were the guests, laughing and talking and looking at her.

"I do feel so sick," she sobbed.

"Of course you do, Miss Peggy," said Nurse, reproachfully, as she carried her off to bed. "It's eating so much cake."

FRITTERS OF COLD MEAT.—Ingredients: ½lb breadcrumbs, ½lb any cold meat, poultry, or game, 2oz suet, 2oz butter, 2 eggs, 1 tablespoonful chopped onions, pepper and salt. Put the bread to soak in cold milk or water. Pass the meat and suet twice through a mincing machine. Put the butter into a pan with the onions; fry them for two minutes. Drain the bread and squeeze it in a clean cloth; add it to the butter and onions. Stir with a wooden spoon for five minutes, then add the meat and the suet. Season with salt, pepper, grated nutmeg, and lemon rind. Stir all the time, and, when thoroughly hot, add two eggs, mix well, and pour on a dish to cool. When cold form into pieces the size and shape of an egg. Egg and breadcrumb them. In the morning sauté them in a little good frying fat till of nice colour, drain on paper, and serve very hot.—L. C. H., Eltham.

"A really reliable pattern like yours are is half the battle in making things."

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she sobbed.
Miss Peggy," said Nurse.
carried her off to bed.
ake."

r.—Ingredients: ½lb bread-
eat, poultry, or game, 2oz
, 1 tablespoonful chopped
Put the bread to soak in
s the meat and suet twice
ine. Put the butter into a
y them for two minutes.
ueeze it in a clean cloth;
onions. Stir with a wooden
hen add the meat and the
, pepper, grated nutmeg,
all the time, and, when
eggs, mix well, and pour
cold form into pieces the
gg. Egg and breadcrumb
auté them in a little good
lour, drain on paper, and
., Eltham.

DRESSMAKERS.

The Name and Address of any Dressmaker will be inserted free in this column provided the advertiser furnishes us with a Coupon for each announcement *each month*, and she states under which column she wishes her name to appear. *Please write distinctly.*

DRESSMAKERS' COUPON. FEBRUARY, 1905.

LATEST TIME FOR ADVERTISEMENTS 8th OF EACH MONTH.

DRESSMAKING AT LADIES' HOUSES—

Miss Allison, 38, Burnt Ash Road, Lee, S.E.
Miss L. C. Andrews, 31, Conewood Street, Highbury, N.
Miss Anton, 54, Beresford Street, Camberwell, S.E.
Mrs. Ayres, 49, Thornhill Square, N.
Miss Baker, 4, Strode Road, Forest Gate, Essex.
Miss Bates, 31, Colchester Street, South Belgravia, S.W.
Miss Beard, 120, Alderbrook Road, Balham, S.W.
Miss Beard, 75, Sessingham Avenue, Upper Tooting, S.W.
Miss Beere, 23, St. George's Road, Notting Hill, W.
Miss A. Benbow, 481, Green Lanes, Small Heath, Birmingham.
Mrs. Bennett, 190, North End Road, West Kensington.
Miss Bew, 42, Cowick Road, Upper Tooting, S.W.
Madame Canale, 13, Great St. Andrew's Street, Shaftesbury Avenue, W.
Miss Carrall, 12, Upper Market Street, Hove.
Miss Chick, 45, Righton Road, Upper Clapton, N.E.
The Misses Cook, Little West Street, Reigate, Surrey.
Miss Coles, 20, Upper Grange Road, Old Kent Road, S.E.
Miss Corbett, 47, Woodfield Road, Birmingham.
Miss Cotta, 232, Portnall Road, Maida Hill, W.
Miss Cove, 93, North Street, Edgware Road, W.
Miss Coward, 82, Camden Road, N.W.
Mrs. R. Dolling, 40, Shirland Road, Maida Hill, W.
Miss Foster, 10, Kilravock Street, Queen's Park, W.
Mademoiselle Gascoin, 113, Cambridge Road, Kilburn.
Mrs. Goddard, 95, Archel Road, West Kensington, W.
Miss Graham, 1, Argyle Street, Argyle Square, W.C.
Mrs. Graham, 42, Ethruda Road, Hither Green, S.E.
Mrs. Harlow, 187, Saltram Terrace, West Kilburn.
Miss Harper, 72, Stanstead Road, Forest Hill, S.E.
Mrs. Haskell, 21, Walter Street, Hightown, Manchester.
Madame J. Hewitt, 6, Denbigh Terrace, Bayswater, W.
Miss R. Howes, 57, Abingdon Road, Kensington.
The Misses Jones, 32, High Street, Menai Bridge.
Madame Laine, 172, Adrian Terrace, Redcliff Square, W.
Miss Last, 74, Sackville Road, Hove, Sussex.
Mrs. Laville, 3, Breck Place, Breck Road, Liverpool.
Miss Laybourn, 57, Eccleston Square Mews, Warwick St., Pimlico, S.W.
Miss Louise, 50, Upham Park Road, Chiswick, W.
Mrs. A. Macauley, 9, Eustace Road, Fulham, S.W.
Mrs. J. E. Macklin, 4, Cromwell Road, Walthamstow, Essex.
Miss M. Mansell, 94, Woodland Road, Upper Norwood.
Miss Payne, 67, Eccleston Road, West Ealing.
Miss Peare, 16, Brun Road, South Norwood.
Miss Pearl, 16, Bruce Road, South Norwood.
Miss Pees, 11, Mostyn Terrace, Lothian Road, Brixton, S.W.
Miss Rose, 85, Sussex Road, Seven Sisters Road, N.
Mrs. Roylance, 41, Tavistock Road, North Kensington, W.
Mrs. Sandwell, 429, Edgware Road, W.
Miss Saward, 78, Haverstock Hill, Hampstead, N.W.
Miss Smith, 44, Thane Villas, Seven Sisters Road, Holloway, N.
Miss K. E. Sparkes, High Cottage, Denzil Road, Guildford.
Miss M. Troubridge, 147, High Road, Chiswick, W.
Miss Ward, 45, Westbourne Park Villas, W.
Miss Warren, Green Tye, Much Hadham, Herts.
Mrs. Wheeler, 13, St John's Road, Stamford Hill, N.
Miss C. Wild, 6, Frederich Crescent, North Brixton, London, S.W.
Miss E. Williams, 42, Seymour Place, Fulham Road, S.W.
Miss E. Wilson, 42, Seymour Place, Fulham Road, S.W.

LADIES' OWN MATERIALS MADE UP—

Mdlle. A., 35, Quarrenden Street, Parson's Green, S.W.
Miss Ambler, 69, Porchester Terrace, Hyde Park, W.
Miss Anton, 54, Beresford Street, Camberwell, S.E.
Mrs. Ayres, 49, Thornhill Square, N.
Miss Bamford, 37, High Street, Eltham, Kent.
Madame Beatrice, 16, Wellington Square, Sloane Square.
Miss Blackman, Perrysfield Farm Cottage, Oxted, Surrey.
British Needlewomen's Assn., 122, Northumberland St., N'castle-on-Tyne.
Miss Bullivant, 21, Firth Park Avenue, Pitsmoor, Sheffield.
Miss Burnett, 7, Windsor Road, Holloway, N.
Miss Buttle, 326, Moseley Road, Birmingham.
Miss Button, 18, Granville Terrace, Cricklewood Lane, N.W.
Madame Canale, 13, Great St. Andrew's Street, Shaftesbury Avenue, W.
Mrs. F. Chapman, 23, Mowbray Street, Infirmary Square, Leicester.
Miss Chick, 45, Righton Road, Upper Clapton, N.E.
Miss Clinch, 9, Barrow Hill Road, St. John's Wood, N.W.
Mrs. Coast, 282, Ladbroke Grove, North Kensington.
Madame René Coley, 66, Cambridge Street, Eccleston Square, S.W.
Miss L. Cornthwaite, 33, Victoria Street, Blackburn.
Miss Darby, 8, Leamington Villa, Manor Park, Lee, S.E.
Miss Dunn, c/o Mme. Lofoall, Northumberland St., Newcastle-on-Tyne.
Mrs. F. Easton, 12, High Street, Newport Pagnell.
Miss Edmondson, 37, Lysia Street, Fulham Palace Road, S.W.
Miss Edwards, 256, Liverpool Road, Islington, N.
Mrs. A. Edwards, 24, Ashbourne Grove, East Dulwich.
Miss G. Ellis, 26, Foxbourne Road, Balham, S.W.
Mrs. Ellis, Jaysland, St. Clere, near Liskeard, Cornwall.
Miss Ellison, 9, Claribel Road, Burton Road, Brixton, S.W.
Mrs. England, 440, Edgware Road, W.
Mrs. Fenwick, 64, Granville Street, Boston.
Miss S. Foy, 2, Sunnyhill Road, Streatham.
Madame Goodwin, 96, Oxford Road, Lowestoft.
Miss Green, 43, Fleet Road, Hampstead, N.W.
Misses Handley, "Chesterton," 22, Sydney Parade, Geelong.
Madame Hilder, 110, Godolphin Road, Uxbrideg Road, W.
Miss E. A. Holmes, Costumier, 39, Effingham Road, St. Andrew's Park, Bristol.
Miss L. Hughes, 9, Heyworth Road, Lower Clapton, N.E.
Miss Isaacs, 38, Pollokshaws Road, Glasgow.
Mrs. James, 24, Jervis Road, Lillie Road, Fulham.
Miss Jarrett, 4, Whitehouse Road, West Croydon.
Mrs. E. Kenny, 8, Lower Kevin Street, Dublin.
Miss A. Kelly, 8, Garfield Road, New Southgate, N.
Miss Last, 74, Sackville Road, Hove, Sussex.
Madame Léonié, 75, Hurzehill Road, Mutley, Plymouth.
Miss W. Lewis, "West View," Sidbury, near Sidmouth, Devon.
Miss Lowson, 1, Buckingham Terrace, Maryfield, Dundee.
Miss McDougall, 24a, India Street, Edinboro'.
Miss M. Manson, 94, Woodland Road, Upper Norwood, S.E.
Mrs. F. C. Monk, 81, Loder Road, Preston, Brighton.
Madame Emilée Montandon, 1, Devonshire Road, N.
Mrs. Montague, 2, Stopford Road, Manor Place, Walworth, S.E.
Mrs. Moses, 320, Grimesthorpe Road, Sheffield.
Madame Nelson, c/o Mrs. Sharp, Vicarage, Addlestone, Surrey.
Miss S. R. Newing, 3, La Belle Alliance Square, Ramsgate.
Miss Page, 76, Middleton Road, Dalston.
Miss Parker, 9, Tytherton Road, Tufnell Park, N.
Madame Pearson, 38, Brooke Road, High Street, Stoke Newington, N.
Miss L. Pearson, 13, Kempson Road, Harwood Road, Fulham, S.W.
The Misses Percival, 24, Tower Street, King's Lynn, Norfolk.
Misses A. and A. Pinchback, 53, Guildford Road, Greenwich.
Miss Pooley, 105, Holmesdale Road, Reigate.
Miss H. Price, 9, Beachcroft Avenue, Southall.
Madame Pugh, Gilwein, near Abergavenny, Mon.
Miss Rainger, 12, Honiton Road, Kilburn.
Miss A. E. Rees, 240, High Road, Tottenham, N.
Madame Rene, 1, Denmark Terrace, New Brighton, Cheshire.
Madame Ritter, 27a, Sale Street, Cambridge Terrace, W.
Madame St. John, 147, Willesden Lane, N.W.
Miss A. M. Seaman, 7, Ayresmore Street, Linthorpe Road, Middlesbrough.
Mrs. Sewell, 31, Richmond Grove East, Longsight, Manchester.
Miss Marie Smeeton, 48, Queen Margaret Grove, Mildmay Park, N.
The Misses Smith, 119, Harrow Road, Paddington, W.
Miss Stilwell, 7, Wilberforce Terrace, Argyle Street, Hull.
Miss Sutch, 4, New Quebec Street, Portman Square, W.
Miss A. Tanner, 9, Exeter Street, Dyke Road, Brighton.
Mrs. T. Teague, 9, Grand Parade, Poole Road, Bournemouth.
The Parisian Renovating Dress Co., 77, Claverton Street, S.W.
Miss Thorburn, 12, Allaro Crescent, Hawick, Scotland.
Miss Walton, 215, Ebury Street, Belgravia, London, S.W.
Miss Warren, Green Tye, Much Hadham, Herts.
Mrs. Wells, 328, King Street, Hammersmith, W.
Miss E. Wells, 36, Gore Road, South Hackney, London, N.E.
Mrs. Wheeler, 13, St. John's Road, Stamford Hill, N.
Mrs. White, 68, Albion Grove, Hemingford Road, Barnsbury, N.
Miss White, 26, Rockley Road, West Kensington Park, W.
Mrs. E. C. Wicks, 139, Lupus Street, South Belgravia.
Miss F. A. Wilcock, 273, Wandsworth Bridge Road, Fulham, S.W.
Miss Wolfe, 27, Hampton Place, Brighton.
Miss M. Wright, 45, Artesian Road, Westbourne Grove, W.
Miss R. Voysey, 20, Bloemfontein Road, Shepherd's Bush.

LADIES' AND CHILDREN'S MILLINERY—

Miss Burnett, 7, Windsor Road, Holloway, N.
Madame Canale, 13, Great St. Andrew's Street, Shaftesbury Avenue, W.
Miss Agnes Cowen, Moffatt House, Wharncliffe Street, Newcastle-on-Tyne.
Mrs. Ellis, 2, Ickburgh Road, Upper Clapton, N.
The Misses Hallowes, 1, Hereford Square, South Kensington, S.W.
Mrs. Henderson, 64, Stanhope Road, South Shields.
Madame Ilene, Abbott's Court, Kensington Square, W.
Mdlle. Jeanne, 77, Claverton Street, S.W.
Mrs. King, 14, Sussex Street, South Belgravia, S.W.
Miss Newcomb, Grafton House, Grafton Street, Fitzroy Square, W.C.
Miss C. Smith, 35, Arundel Square, Highbury, London, N.
Mrs. Wells, 36, Gore Road, South Hackney, London, N.E.
Miss Whitehouse, 13, Adam Street, Manchester Square, W.

LADIES' SHIRTS—

Miss Beatall, 41, High Street, Rushden, Northamptonshire.
Miss Lowson, 1, Buckingham Terrace, Maryfield, Dundee.
Miss E. Manser, 26, Dudley Road, Eastbourne.
Madame Mary Norman, 2, Norfolk House, Lulgrave Road, Hammersmith

CORSETIERE—

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